$4

ART NETWORK

WINTER 1983

Linda Marrinon, **What I Must Bear** 1982 acrylic on canvas, 172 x 203 cm

10

PERSPECTA
ANZART
ANDROGYNY
GALLERY REVIEWS
INDEX

Morning Light 1916 oil on canvas, on board 38.1 x 43.8 cm

Collection Art Gallery of New South Wales

Elioth Gruner 1882-1939

13 July–4 September 1983

AG NSW

ART GALLERY OF NEW SOUTH WALES

Art Gallery Road, Domain, Sydney

ART NETWORK

ISSN 0 158 4022

WINTER 1983 10

The past has taught us the particular vulnerability of the visual arts to policy decisions taken by well-meaning governments. In a realm characterised by fragmentation, isolation and long-established sectional interests, the ear of the Minister is gained by those organisations best able to present, with conviction, comprehensive documentation and an electoral mandate.

In the face of what may prove to be a retrograde restructuring of ALP arts policy an attempt is being made to bring together a truly representative visual arts lobby which would give substantive Federal presence to wide-ranging high public regard for the field.

While recommendations given priority by the Artworkers Union (in "Government Funding Of the Arts", Artworkers News, *April 1983) regarding artist's fees, project grants and women in the arts will find broad general acceptance, important questions of intent and structure remain to be answered. Can a cooperative concensus, never before attempted at a national level, supersede ad-hoc, reactive scrambles and entrenced institutional positioning? The accomplishments of CAPPA, the performing arts lobby, point to the usefulness of such a concensus. Will the structure of the lobby guarantee a voice to the interests of practicing artists? While the achievements of the Visual Arts Board and the Artworkers Union in establishing fair dealing have been important, access to policy making could be improved by a responsive and visible Federal lobby. A temporary steering committee has been formed* (contact: Visual Arts Lobby, 100 George Street, Sydney, 2000) *to bring the need for action to our attention. Meetings are planned in all states to discuss objectives, priorities, membership, etc., leading to the election of a national body and the appointment of a full-time director. The debate around the conditions of the working lives of artists is decisive and must be engaged. Participate!*

Grappling With Diversity: Australian Perspecta 1983 by Suzanne Davies & Richard Dunn 10
ANZART-IN-HOBART by Annette Van den Bosch 16
Geelong Art Gallery: Notes On The Collection by W.J. Pascoe 24
Merilyn Fairskye: Artists Graphic 27
S/HE, IT; From Unisex to Androgyny by Mick Carter 28
G[u]arden Gates by Vivian Lynn 35
Ecce Homo by Ted Colless & David Kelly 36
Serious Undertakings by Debra Daley 38
Notes on Art Criticism Now by Terry Smith 40
"Masterpieces" & Tall Poppies by Su Cramer 42
Interview: Paul Taylor by Christina Davidson 46
Gallery Directory 49
Letters 50
Tom Klinkowstein by Brian Abraham 50
Bitumen River Gallery by Tony Ayres 51
Exhibitions: Sydney by Joanna Mendelssohn 52
Perth by Jill Montgomery 54
Melbourne by Suzanne Davies 55
Publications Received 58
Fotografie Latein Amerika by John Williams 58
Equal Representation by Leslie Solar 60
Open Sandwich 60
Index 61

Editor: Richard McMillan
Managing Editor: Peter Thorn

Special thanks: Russell Barker, Scott Berry, Gary Dowsett, Merilyn Fairskye, Peter Hamilton, Tania Konecny, Nigel Lendon, Tony Mortimer, Michael Rolfe, Terry Smith, Ann Marie Willis, and Gary Willis.

Cover photographed by Fenn Hinchcliffe

Design: Ardwirkz Reprographics 02 212 5928
Production: Sherman, Sherman & Bolt 02 331 4882
Typesetting: Pavilion Press Set 02 211 0252
Headlines & bromides: Photolettering Services 02 331 7564
Printed by: M.A.P.S. Litho 02 406 6433

Art Network is published quarterly by Network Publications P/L © April 1983

We encourage all response, typed, written and drawn. Please include your return address. Thanks to grants from the Visual Arts Board, Australia Council, the New South Wales Division of Cultural Activities, and the Victorian Ministry for the Arts, we are able to offer contributors fees. Please contact us with your ideas.
Contributions are gratefully received but place the publishers under no obligation. Contributions MUST be typed and double spaced. Contributors wanting material such as photographs returned, should provide a stamped self addressed envelope, however authors should retain a copy of ms as **Art Network** does not accept responsibility for loss or return. Photographs should be clearly captioned with **all** pertinent information.

NEW ADDRESS
ART NETWORK
1st Floor
11 RANDLE ST.,
SURRY HILLS 2010

Address all **correspondence** and **advertising** inquiries to: **Art Network**, PO Box 439, Broadway, Sydney 2007 Australia. Telephone [02] 212 5928 / 212 1784

Subscription rates: Four issues Aust $16 within Australia and New Zealand, Aust $20 overseas

*Recommended retail price
Registered by Australia Post Publication MBQ 4505

MACQUARIE GALLERIES

204 CLARENCE ST. SYDNEY

Representing Contemporary Australian Artists
Since 1925

MACQUARIE
GALLERIES
204 Clarence St. Sydney.
(02) 29 5787, 290 2712
Tuesday to Friday 10am to 6pm.
Saturday 12 to 6pm
Monday by appointment.

WAGGA² CITY ART GALLERY

A REGIONAL GALLERY OF NEW SOUTH WALES

SPECIALISING IN
CONTEMPORARY AUSTRALIAN
PRINTS AND GLASS

Information
Available
City Art Gallery
40 Gurwood Street
Wagga Wagga
N.S.W. 2650
Phone (069) 21 3621

GALLERY HOURS
Monday 11am-5pm
Wednesday 11am-5pm
Thursday 11am-5pm
Friday 11am-5pm
Saturday 11am-5pm
Sunday 2pm-5pm
OPEN ON
PUBLIC HOLIDAYS

newcastle region art gallery

Laman Street Newcastle 2300
Telephone (049) 2 3263

Permanent Collection
Australian Paintings, Prints
Drawings and Sculpture;
Contemporary Australian and
Japanese Ceramics
Temporary exhibitions every 4—5 weeks

	Gallery Hours
Monday—Friday	10.00am—5.00pm
Saturday	1.30pm—5.00pm
Sunday and public holidays	2.00pm—5.00pm

Admission Free

Specialising in
the removal
of local and
interstate
art.

Woollahra Art Removals
3/80A QUEEN STREET WOOLLAHRA, N.S.W. 2025
TEL: (02) 32 9965 (02) 326 2112

Heide
PARK AND ART GALLERY

7 TEMPLESTOWE ROAD BULLEEN 3105
MELBOURNE AUSTRALIA
TELEPHONE (03) 8501849

DALE FRANK

18 AUGUST

3 SEPTEMBER

'self portrait and the sugar structure and recollections' 1983

ROSLYN OXLEY9

13–21 Macdonald St. Paddington 2021. (02) 331 1919 Tues/Sat. 10–6

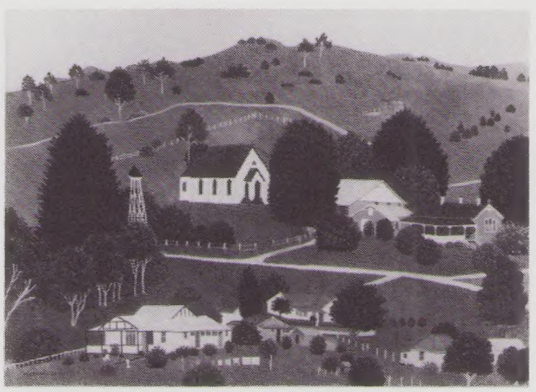
JOHN ALAND

PASTELS, WASH DRAWINGS
AND OIL PAINTINGS

UNTITLED
PASTEL 1983 36.5 x 53.0cms

MARGERY DENNIS

NAIVE OIL PAINTINGS



CANDELO, N.S.W.
OIL 1983 51.0 x 71.0cms.

THE BLOOMFIELD GALLERIES

118 Sutherland Street, Paddington, NSW 2021
Phone: (02) 326 2122 Hours: Tues-Sat 10.30-5.30

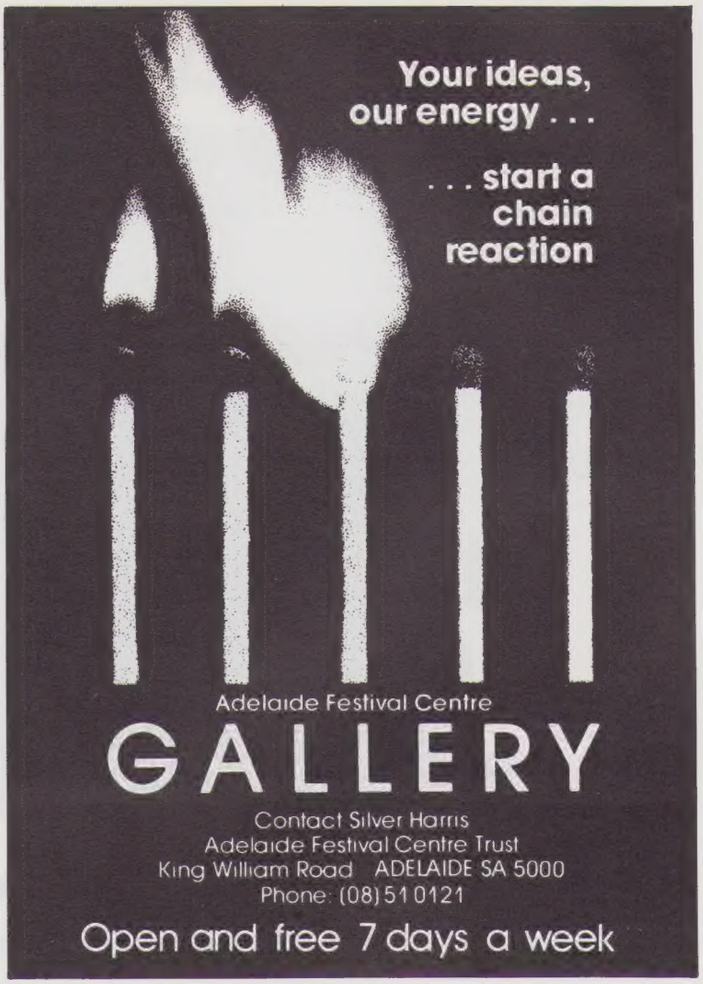
GRACE ART SERVICES

- Art Movement - Local - Interstate - International
- Specialised Packing - Museum Standard
- Import-Export Customs Service

Sydney
(02) 888 2333

Melbourne
(03) 376 3666

A DIVISION OF GRACE BROS TRANSPORT GROUP



Adelaide Festival Centre

GALLERY

Contact Silver Harris
Adelaide Festival Centre Trust
King William Road ADELAIDE SA 5000
Phone: (08) 510121

Open and free 7 days a week

Sydney College of the Arts

Visual Arts

Sydney College of the Arts offers courses in Visual Arts leading to:

- Bachelor of Arts (3 Years Full Time)
- Graduate Diploma in Visual Arts (1 Year Full Time or 2 Years Part Time)
- Master of Arts (2 Years Full Time or 4 Years Part Time)

Major Studies are available in:

- Ceramics
- Glass
- Jewellery & Silversmithing
- Painting
- Photography
- Printmaking
- Sculpture

Minor Studies include:
Film, Sound and Aspects of Philosophy

Applications close with the Secretary:
12 noon, Saturday 1st October, 1983 – Bachelor of Arts and Master of Arts
Friday 28 October, 1983 – Graduate Diploma

Further information and application forms are available from:

The Secretary
Sydney College of the Arts
58 Allen Street (PO Box 226)
Glebe 2037 NSW
Ph (02) 6920266

PALMERSTON DEVELOPMENT AUTHORITY
RESIDENT TOWN ARTIST

Palmerston is a new self-contained town being established 19km east of Darwin N.T. When complete, up to 50,000 residents will be accommodated. The first residents are already living in Palmerston.

The Palmerston Development Authority is considering appointment of a Town Artist and invites applications from established artists and sculptors.

The duties of the Town Artist would be to:

i) Liaise with planners, architects, construction authorities, residents, developers and contractors and provide an artistic input into the built environment of Palmerston.
ii) Execute works of art in the town (sculpture, wall murals, etc).
iii) Create and organise opportunities for the community to undertake projects that would contribute to the visual improvement of their environment.

Applications should include the following:

(a) Career of the artist to date and photographs of the artist's work.
(b) The names of at least two referees.
(c) A proposed approach to the task of Town Artist and an outline of the activities considered appropriate for Palmerston.
(d) Specific examples of the artist's experience in liaising with professionals in Town Planning, the building industry and the arts as well as lay people in the community.

An appropriate fee and conditions of services will be negotiated between the Authority and the selected artist.
Enquiries and applications should be addressed to:

The General Manager
Palmerston Development Authority,
G.P.O. Box 1680,
DARWIN, N.T. 5794

Applications close 15 August 1983.

ANG in Winter

Australian National Gallery programme
June–August 1983

Australian Art

A Melbourne Mood: Cool Contemporary Art
13 July to 14 August
At Melville Hall, ANU campus. 10.00 am to 5.00 pm Wednesday to Saturday, and 12.00 noon to 5.00 pm Sunday.

Photography

Australian Street Photography: the 1970s until 12 July
Human Interest: French Photography from Lartigue to Cartier-Bresson until 17 July
Contemporary Australian Colour Photography 14 July to 4 October
The New American Colour Photography 23 July to 9 October

International Prints

The Screenprint 1 June to 30 November
L'Estampe Moderne 16 June to 14 August

Theatre Arts

Schéhérazade until 30 October

Gallery Opening Hours

10.00 am to 5.00 pm Monday to Saturday
12.00 noon to 5.00 pm Sundays

Phone (062) 712501

SPS
28.131

THE INSTITUTE OF ADVANCED EDUCATION
of the
UNIVERSITY OF WOLLONGONG
offers an

ASSOCIATE DIPLOMA IN THE ARTS

in areas of

VISUAL ARTS

Painting
Textiles
Ceramics

PERFORMING ARTS

Instrumental Studies
Musicology/Musicianship
Musical Theatre/Opera
Acting
Production

For information contact:

The Co-ordinator, Centre for the Arts,
The Institute of Advanced Education of the University of Wollongong,
P.O. Box 1496, WOLLONGONG, N.S.W. 2500

entry forms now available for the
CITY OF FREMANTLE

print award exhibition 1983

sponsored by The Shell Company of Australia Limited

two equal awards of $750

The exhibition will be held in the Fremantle Art Gallery from 25th August – 18th September, 1983

Entries close on 5th August, 1983

Fremantle Arts Centre, 1 Finnerty Street, Fremantle, 6160
(09) 3358244 (office hours)

EXPERIMENTAL ART FOUNDATION

ARTIST/PHOTOGRAPHER-IN-RESIDENCE

The EAF invites applications from artists whose primary involvement is with the medium of photography.

The residency is for a period of at least six weeks. A grant from the Visual Arts Board allows for payment of a salary, plus travel, and some material costs.

It would be an advantage if applicants' proposals exhibited a concern with some or all of the following aspects:

- the use of photography as an investigative medium,
- an understanding of contemporary theories on photography an dvisual meaning,
- a political, social and/or community orientation.

Applications to be received no later than **31st August, 1983.**

Send to **Experimental Art Foundation, P.O. Box 167, Stepney, 5069, Sth. Aust.**

EAF PUBLICATIONS
MAIL ORDER

1 Womens Movement, South Australia ... Jenny Barber	$5.00
2 The Social Role of Art ... (revised edition) Donald Brook	$4.00
3 Using the Camera as a Club ... Les Levine	$6.00
4 Everybody Should Get Stones ... Noel Sheridan	$4.00
5 Boarder ... Dale Franks	$5.00
6 At Home ... Bob Ramsey	$5.00
7 All In The Silence ... Eva Yuen	$4.00
8 Sculpture at the Top Ends ... Marr Grounds & Paul Pholerus	$5.00
9 Performance Week, March 1980	$3.00
10 Who are the journalists of your mind? ... Dorothy Thompson	$1.00
11 Two Performances and 'Detour' ... Ulay/Marina Abramovic	$5.00
12 EAF '76	$3.00
13 Women's Show Adelaide 1977	$5.00
14 Women's Art Movement 1978-79	$2.00
15 Drawings for Photographs and Props ... Robert Cumming	$3.00
16 Little Books by Ken Searle	$2.00
17 Red Heart No 1 ... Julian Wigley	$2.00
18 Oxide Street ... Marr Grounds	$6.00
19 Murray/Murundi ... Bonita Ely	$6.00
20 The Come Out Book ... ed. EAF	$5.00
21 AVAGO 1980 ... ed. Ruth Downes	$5.00
22 Ideal Conditions ... Sal Brereton	$4.00
23 Small Blue View ... Pamela Brown	$3.00
24 Adventures in Paradise ... Lavine Duggan	$4.00
25 Two Stories ... Denis Gallagher	$3.00
26 E.A.F. 1977-79	$7.50

Prices in Australian dollars. Discount on bulk orders.

If you would like to subscribe to the EAF the rates are:
Institution $35.00, Individual $20.00,
Students & Unemployed $5.00

P.O. Box 167, Stepney, S.A. 5069
59 North Terrace, Hackney, S.A. 5069

ARTSPACE

Visual Art Centre Ltd, 11 Randle St, Surry Hills, NSW 2010, Australia. tel: (02) 212 5031

July	12-16	**Bonita Ely** — Controlled Atmosphere I, II, III, IV — installation/performance
July	20-23	**Joan Grounds** — installation
July	27-30	**Laleen Jayamanne & Sally Sayer** — Relations, a duet in black and white
August	4-27	**The Critical Distance** — an exhibition of photography and text curated by Virginia Coventry

hours: Wed — Sat 12.00 — 6.00

ARTSPACE - a major innovation for Sydney

ARTSPACE is assisted by the Visual Arts Board, Australia Council and the Cultural Activities Division of the N.S.W. Premier's Department

Sherman, Sherman & Bolt Pty. Ltd.
95 Crown Street, East Sydney 2010
(02) 3314882

Designers for the Art Community:
Art Gallery of New South Wales
Art Network
Australian Film Institute
Sydney Filmmakers Co-operative
Posters, Catalogues, Invitations, Advertisements etc.

Institute of Modern Art

4th Floor, 106 Edward St., Brisbane, Qld. Telephone (07) 229 5985.

July 19 — Aug 13 Installation by MIKE PARR.
Curated by Barbara Campbell
Aug 16 — Sept 10 →↑→ Documentation/Installation.
Curated by Adrian Martin
From Sept 13 Videos by 6 US artists.
Curated by Brad Buckley

SALLY L'ESTRANGE

ray hughes gallery

11 Enoggera Terrace, Red Hill. Brisbane. Phone 369 3757.

George Paton Gallery

University of Melbourne, Parkville

3052

(03) 341 6961

June 30 — July 22 Artist's Books, Artist's Notes/ Books

July 28 — August 26 The End of Civilization Part 2: Love among the ruins

Sept 1 — 28 Margaret Harrison, Graeme Davis

Golden Age
FINE ART GALLERY

July — August:

ALAN SUMNER

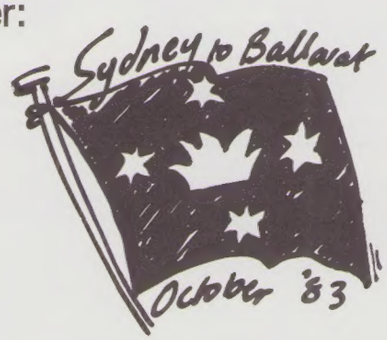
RETROSPECTIVE EXHIBITION: PAINTINGS
SCREENPRINTS & STAINED GLASS 1933 — 83
JULY 17 — AUGUST 21

September:

THOMAS GLEGHORN

Recent Paintings

October:



COLIN LANCELY, JAMES WILLEBRANT
IAN GRANT, TERRY O'DONNELL
PETER POWDITCH

Golden Age
FINE ART GALLERY

24 Doveton Street Ballarat 3350 Tel. (053) 32 2516
Gallery Hours Mon — Sat Noon — 5.30pm; Sun 2 — 5.30pm

The Arts Law Centre

Legal help and information with art related legal problems,

*** all art forms**
*** Australia wide**

1st floor
11 Randle St
Surry Hills
NSW 2010

telephone (02) 211 4795

Non Sydney callers may ring
toll free on (008) 22 1457

The Centre gratefully acknowledges the support of the Australia Council.

contracts
sales
loans
exhibitions
commissions
performance
recording
censorship
defamation
employment
non-profit
associations
partnerships
companies
social security
studios
landlords
local government
sales tax
income tax
import export
copyright
contracts
sales
loans
exhibitions

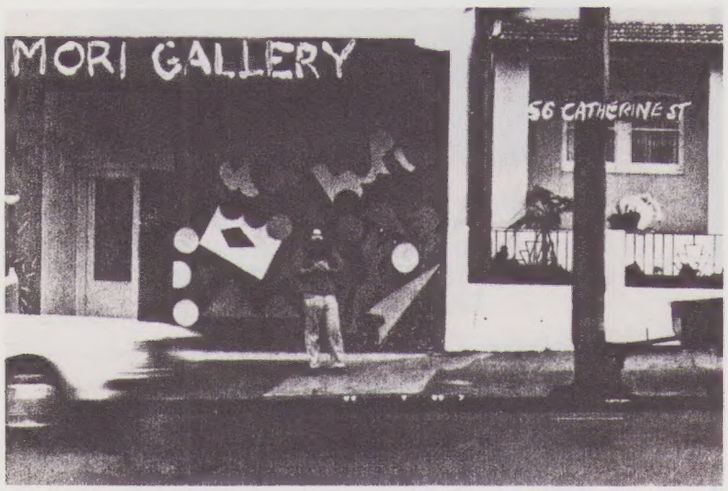
Hamer Mathew Galleries

Dealers in fine art

HENRY HANKE F.R.A.S. R.A.S.

An exhibition of oil paintings
1934 to 1960
6th July to 30th July
Hrs Mon — Sat 11 — 6 Sun 1 — 5 pm

180 Jersey Road Woollahra 32 4605 AH 660 6130



BONYTHON ART GALLERY

Exhibition of Paintings, Sculpture, Prints and Craft Work
Changing Monthly

Gallery Hours 10 - 6. Closed Sunday, Monday

88 Jerningham Street
North Adelaide 5006
Telephone 08-267 4449

Fern Hincheliffe

Fine art photographer specializing in book, magazine and catalogue reproduction

234 Sussex Street, Sydney 264 2330

MODERN FRAMING

We offer the artist and student a full range of framing services including aluminium and wooden kits, acrylic boxes, archival framing and copy photography. We will advise on the best method to frame your exhibition at the best price.

Hrs 9-4 Mon-Fri
72 Buckingham St., Surry Hills Tel. (02) 698 5601

The Painters Gallery

Hours: Tues-Fri 10–5
Saturday 12–5

32½ Burton Street, East Sydney 2000
[02] 356 1541

WATTERS GALLERY

109 RILEY STREET
EAST SYDNEY 2010
HOURS: 10am-5pm
TUES-SAT 331 2556

Brief Banquet, 1982, acrylic 3'x4'.

SUSAN NORRIE

5 – 30 September, 1983

realities
35 Jackson Street, Toorak 3142.
Tel.: (03) 241 3312

1st Feb - 25th Feb '84
Mori Gallery
56 Catherine Street
Leichhardt 2040
Sydney (02) 5604704

Queensland Art Gallery

Gallery Hours
Monday to Saturday 10am-5pm
Friday 10am-9pm
Sunday 1pm-5pm

Queensland Art Gallery
Queensland Cultural Centre
South Bank
South Brisbane
Australia

Free admission except to special exhibitions

Telephone (07) 240 7333

SUZANNE DAVIES &
RICHARD DUNN

Grappling With

Photo: Julie Brown

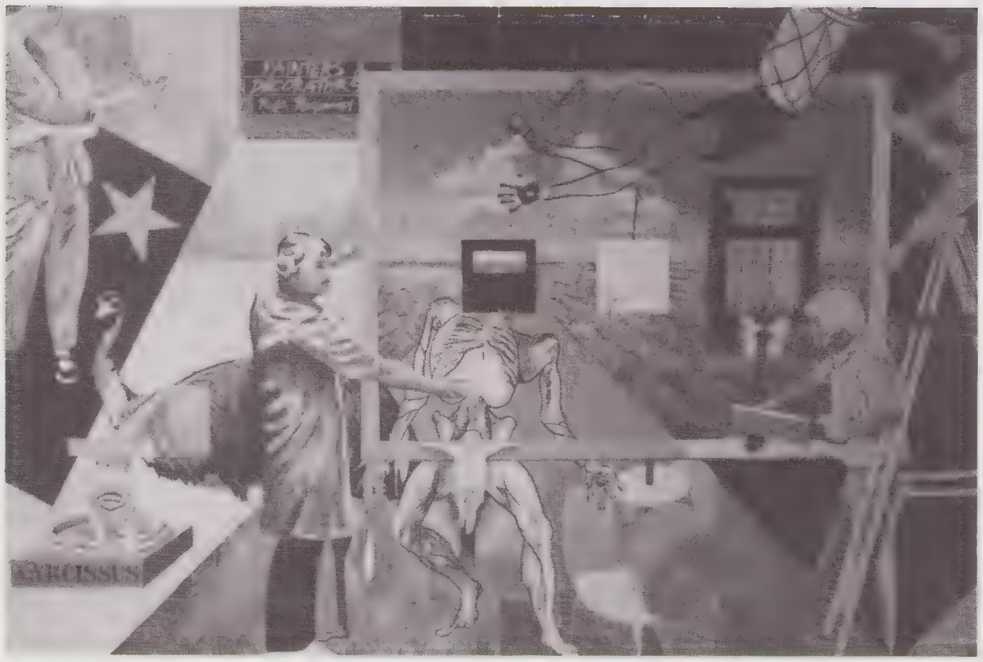
Juan Davila, **Fable of Australian Australian Art** (detail) 1982/3, oil on canvas, 2.74 x 10.96m.

Australian Perspecta **1983 sets out to make available to a wide audience the broad concerns evident in contemporary Australian art. The risk that such a wide-ranging survey runs is that of masking the conflict of its parts behind a false homogeneity. By its nature, in attempting to cover the field, the survey format requires an already informed audience capable of unravelling its divergent threads.**

Two ostensibly simple questions may be posed which form the basis of the following discussion. What does *Perspecta* **reveal by this survey of Australian art and who is its audience?**

Perspecta's **history is well documented, so a sketch will suffice here. It began in 1981 in response to the dearth of exhibitions committed to contemporary Australian art, a lack which was highlighted by the focus on overseas art in that other large scale exhibition — the Biennale of Sydney. It is to the credit of Curator Bernice Murphy and the Art Gallery of New South Wales that the drought was broken,[1] by providing the much needed resources of the exhibition and a**

Diversity : Australian Perspecta 1983



Michiel Dolk/Merilyn Fairskye, **POSITIONS VACANT — Painters & Decorators: Refs. Required**, a disposable mural, 1983, (3 details).

substantial catalogue which, in 1981, included useful explanatory essays on each artist's work.[2] This latter point is significant since the inclusion of such information served to counteract the potentially overwhelming effect of 'massed art'.

As a beginning we will consider the 'Perspecta' Mural: *Positions Vacant — Painters and Decorators. Refs. Required* 1983, a disposable mural by Michiel Dolk and Merilyn Fairskye. What we see here, ranged at the first order of signification, are representations of AGNSW identities — the trustees, Assistant Director Bill Wright, Curator Bernice Murphy, a guard; men at work — constructing/fabricating/ appropriating; a red flag, a classical column, a skeleton, a frame, Nolan's Ned Kelly helmet, the illusion of deep space/ a landscape, the outline of an aboriginal; iconic and textural references to Duchamp with tongue in cheek, Klaus Staeck, Durer, de Chirico, Warhol, Gilbert and George, Juan Davila, John Nixon, Mike Parr, 'Mobil', 'Popism'?, violence!, images of castration!!; aids and evidence of the process of construction, an anamorphic silhouette of a chair — fast becoming that paradigmatic object of '80's installation, as installation — a ladder; painted, a man skating — cool and stylish, a woman on a trapeze, axe in hand — 'the Bride's Revenge' — gleefully cutting a swath through it all. The 'Margin of Error' . . . and more. Quotation and metaphor abound, and thus the levels on which the mural can be read depend on the sophistication of the reader. This may be a truism, but the information is not necessarily in the work itself. Even superficially, this work speaks to an informed audience, a professional audience, with its witty in-jokes, including a reference to the perpetrators' differing temperaments.

Located within the various discourses of Australian art history and practice, the mural is, in short, a humorous, and for our purposes, apt commentary on the intersecting forces within *Perspecta.*

To be more specific, and to reorientate the discussion, the 'Perspecta' Mural, in its construction, employs a montage of different influences, sources, codes of representation, of direct and obscure associations, which it cuts, combines and collides. Is it an index of, or a self-reflexive commentary, reactive to the work on show? The experience of viewing it is not unlike a slide test, where only part of the slide is revealed. It is no accident that the alternative title for this work should be 'Cinematic Blossoming or the Bride's Revenge/Abor-alien Perspecta'. What confronts us is a mass of associations (complimentary to, but both horizontally and vertically denser than Juan Davila's *Fable of Australian Art* 1982/83) reactive to superficial images and objects, initially cohesive and yet, in fact, obscure. Herein lies the problem with *Perspecta* as 'Survey' and the issue of its audiences.

Surveys imply a neutrality in their selection procedures, so varied are the demands placed upon them — young, mid-career, mature, established, unknown, inclusions from each State, white, black, women, painting, sculpture, video, photography, printmaking, installation, film and any combination of these. As a survey of recent art and thus an overview, *Perspecta* masks its selective practices underneath the cloak of the 'natural'. It would seem that it is virtually the work which selects itself, by being 'current'.

Those exhibitions which capture the popular imagination (as this *Perspecta* has done, judging by the press reviews), bring into the museum a new and increased public to be educated towards some kind of sympathetic enthusiasm for the visual arts. Certainly this was the case put for the exhibition *Popism,*

Photo: Julie Brown

Susan Norrie, **Triptych: Fruitful Corsage, Bridal Bouquet, Lingering Veils,** 1982, oil on plywood, each panel 182.9 x 121.9cm.

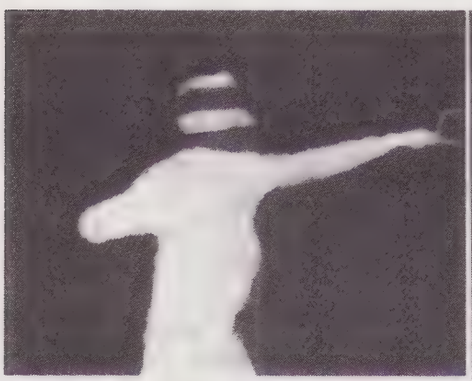
Vivienne Shark Lewitt, **Two of Cups,** 1983, oil on canvas, 35.4 x 25.4cm.

Photo: Julie Brown

Vivienne Shark Lewitt, **The Look of Love,** 1982, oil on canvas, 30.4 x 30.4cm.

Courtesy AGNSW

Susan Rankine, **Helter Shelter,** 1982, oil on canvas, 180 x 150cm.

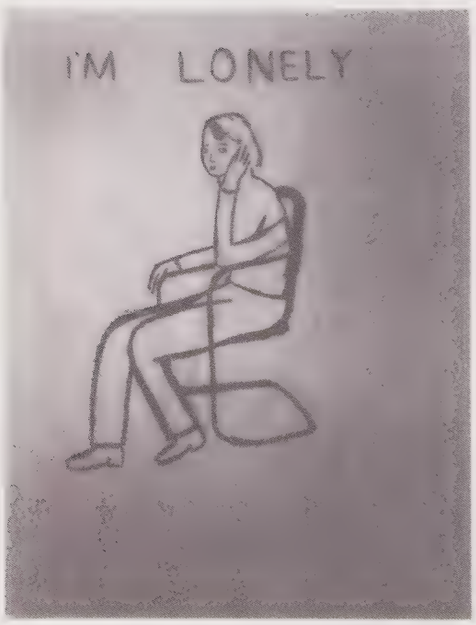


Courtesy AGNSW

Peter Burgess, **Hebdomus IV, a. The Hooded Youth and the Teacup,** one of seven sheets, each 40 x 121cm, Silver gelatin photographs, graphite and erased graphite on Rives BFK paper, Sydney, 1983.

Courtesy AGNSW

David Malangi, bark painting, 1983.



Courtesy AGNSW

Linda Marrinon, **I'm Lonely**, 1982, acrylic on canvas, 151 x 122cm.

at the National Gallery of Victoria, last year — that it promoted lively debate within the art community, and most significantly, brought to the Gallery a different kind of public. Unlike *Popism*, *Perspecta* is forced to downplay its thematic impulses and their rhetoric to such a point that its targeted audience, those other than 'the privileged audience of the art community', may be confronted with a bewildering, though colourful, collection of objects, often at odds with each other.

Now is the time to tread carefully and offer further explanation. This is *Perspecta* only in so far as it speaks to a non-professional audience. It is worth pointing out that by far the vast majority of visitors to the AGNSW (as any weekday visitor will attest) are school children. The educational function of the Gallery and the works that it houses as models for school projects, etcetera, is underlined (both positively and negatively; as examples of the bad and good). But neither of these publics of school children nor adults, each innocent of art's meandering paths, are the public to whom we now write.

It is to this other public, those professionally involved in some way 'in the trade' as students, academics, artists, curators, dealers, who may be seen as the consumers and the subject of this exhibition and to whom this account is addressed.

For the professional audience, what is interesting is the identification and examination of those intersecting forces and themes with which *Perspecta* is constructed. Let it be understood that such discussion is in the spirit of support of the aims of making contemporary Australian art accessible and relevant.

Although, in a sense, there is something for everyone, the sweet and sour, the raw and the cooked, it's almost obligatory to make at least some passing comments on the inclusions and omissions. Some women who might have boosted the 'mid-career' ranks declined the offer or could not be contacted in time. Few, if any, of the women artists from the *Women and Arts Festival* appear, but there are plenty of younger women drawn from other sources. There's more than half of *Art Projects*, all of *Popism* except Robert Rooney and Peter Tyndall and just about everyone in *Art and Text*.[3] A strong representation is made by some commercial galleries. Ray Hughes Gallery, for example, took out a full page advertisement in *Art and Australia* linking eleven of its artists with *Australian Perspecta*.[4]

The point is that there are, in fact, quite specific directions being exposed. There are themes apparent within the exhibition which support or promote or construct a particular idea of Australian Art, and especially that which may have some repercussion within an international setting. (*Perspecta* could be said to resemble somewhat a Biennale in its thematic and stylistic representation).

It is ironic that while *Perspecta* was developed to answer a need of the Australian art community aggravated by the Biennale of Sydney, this alternative has become not unlike a replica. The local survey of *Perspecta* duplicates the international survey of the Biennale, taking on similar characteristics or mimicing that internationalism within itself. While you could say that there could be many other possible *Perspectas*, different perspectives on Australian art, it would be unfair and naive to imagine that the kinds of trends and influences within Australian art practice as pointed out by the curator are not significant. Which is to admit that the kind of international influences brought home by the 1982 Biennale (van't Slot, Brus, Salome, Per Kirkeby, Kiff, Baselitz, Chia and Bonita Oliva) and first introduced in 1979 Biennale (Penck), are quite powerful with resonances.

Behind the peaceful facade that is imposed by the structure of an exhibition devoted to a pluralist overview, it is easy to forget that culture is considered by some, to be the site of a struggle — either by individuals for recognition or between different modes competing for legitimacy. One could be forgiven for reading the totality as the sum of its parts and discussing this fallacy.

Since the task of identifying *all* the positions evident in the eighty plus contributors and their work, is beyond the scope of this discussion, it is useful to suggest broad categories (even though this procedure is flawed) within which to focus on selected works. It would be by examining individual works and comparing one with another that the dynamic of the colliding forces could become apparent. For not only does apparently homogeneous pluralism mask differences, it also masks the very notion of cultural production as a site of struggle.

The most conspicuous category is that of figurative/expressionist painting, priviledged by virtue of its numbers. Outstanding amongst these are Susan Norrie's luscious canvases, *Fruitful Corsage, Bridal Bouquet* and *Lingering Veils* (triptych, 1983) with their mannered expressionism and forthright 'feminine' imagery emphasizing constructed gender. They successfully avoid the pitfalls of Romantic expressionism by being located in an ambiguous relationship between the personal, domestic subject and the

FOX ART

Specialists in fine art materials

Arches, Hahnemuhle, Schoellershammer and Columbia boards and papers, a full range of Winsor & Newton artists colours and brushes by Roymac, Winsor & Newton and Rubens.

introducing . . .

The J. M. Paillard range of non-toxic oil colours, gouache, etching and block printing inks and "Lambertye" watercolours.

Incoming government health regulations have prompted the manufacturers to substitute permanent synthetic pigments and non-toxic binders for traditional and often highly toxic materials.

These synthetic pigments have been tested and proved to have high colour yield and do not exhibit the fugitive characteristics of some traditional pigments.

Fox Art Pty. Ltd.

2nd Floor, 131 York Street, Sydney 2000
Telephone: (02) 29 4275

heroic subject (as located in the discrete bourgeoise individual).[5] Jan Murray and Susan Rankine (whose work is broadly reminiscent of Maria Helena Viera da Silva's cityscapes) organize their subject matter in a more surrealistic space while featuring obvious brushmarks. In this vibrant company, Elizabeth Coates six quiet canvases, with their meticulously inscribed surfaces, struggled to maintain parity (but not by their own fault).

Prominent also in the exhibition were the installations, all isolated from the work surrounding them, with the exception of Lyndal Jones', *Prediction Piece No. 9*, 1982, a video-sound installation. Of those works which chose darkness, only John Dunkley-Smith's, in its play with representation through photographed images and the same real objects, *required* darkness to be seen and using darkness also as a necessary structural component. All the installations deserve to be dealt with in detail, since collectively they reflect the gamut of conflicting forces within the exhibition. However, for our purposes, two examples may prove revealing. Julie Brown's theatrical *Phoenix (Surrogate II) — Activating the old myths, recreating the new* 1983, attempted an interrogation of the cyclical, regenerative myths associated with female fecundity but became entangled within those myths, despite the cue-card text outside which interpreted the work for us. Rather than using the myths against themselves, this work served to privilege (the mystification of) the artist as creative Self. Whereas the installation by →↑→ posed an ersatz living room, a space which offered respite from the surrounding 'struggles', reaffirming for us that there is a world existing outside of the Gallery, out the window and via the TV which received local stations, *(Skippy the Bush Kangaroo* was being broadcast at the time), the pro-amateur status of the cassette recorder and the fun texts in *Stuff* scattered on the coffee table. The →↑→ videotape upstairs was one of the most refreshing, culturally connected and enjoyable works which also reminded us of video's relationship with television (previously denied by Art).

Other categories include those of the Ethnic Australians: Diego Latella, Hossein Valamanesh, M. Masmoudi, Susan Marek, Juan Davila; Australians who have made work in response to overseas experience: Peter Burgess, Mary-Rose Sinn, Adrian Hall, Denyse Gibbs, Richard Larter, Margaret Morgan; the International group: Marina Abramovic/Ulay, Hamish Fulton, Stephen Killick, Michael Moon, Bill Woodrow, David Stephenson, John Walker. Such diversity of 'exchange' and 'input' reflects and generates our inherent 'multiculturalism' and our receptiveness to 'internationalism'.

Still another category might be called Post-Modern, with its historical plundering. For example, John Nixon's Suprematist and other reconstructions of more recent origin along with Linda Marrinon's curious blend of mediaevalism/comic illustration and split discourse in *What I must bear*, 1982, beg further comment, as do the self-consciously 'old fashioned' paintings of Vivienne Shark-Lewitt and the drawings on aged paper, mimicing the '20's Bauhaus drawings of Schlemmer, by Peter Cripps. Of the intimately scaled works, not so neatly categorized, but culturally sophisticated, etchings of Nicholas Nedelkopoulos provided some of the most compelling viewing within the exhibition.

In our current state of cultural pluralism it may be useful to view *Perspecta* as a kind of 'Bubble Chamber'.[6] The phenomena of the heroic individual, for example, comes as if from historical deep space and collides with or penetrates other particles, say, the modern de-centred subject in the liquid hydrogen of the various discourses. Since we do not perceive history in a cohesive sense, but rather in terms of fragments and traces, we become like the stereoscopic cameras measuring their effects and angles. But this is not quite the full picture. Fusion and fission as notions of collision, although not directly inscribed within the 'Bubble Chamber' metaphor, are known to produce differing mutations of energy.

Our two final categories — the Political and the Aboriginal/aboriginalian — provide the most fertile ground for the kind of energy capable of disrupting or even dismantling the dominant codes. Tony Coleing's *Lebanon* and *Afghanistan*, both 1982, part of a series of paintings titled *Recent Wars*, utilize various codes of representation including an emotive, screaming figure drawn from the vocabulary of expressionism not, however, in order to exploit the authorial subject, but to illustrate outrage. Like Coleing and Sally L'Estrange in her reference to the same subject matter, Peter Burgess draws on newspaper sources, here, via the front page of the New York Times, to establish a dialectical relationship between our private activities (breakfast coffee) and those events which determine our world (the headline and dominant image).

The inclusion of Aboriginal work is important, and it is to be hoped that it will continue with more substantial exhibitions from these tribal, and from urban sources, in the future. The few curators who have included tribal Aboriginal work, (Nick Waterlow, Bernice Murphy and Bill Wright), are to

be congratulated for surfacing the problematics of Aboriginal vis-a-vis European culture. The inclusion of tribal Aboriginal work, its preservation and exposure is to be applauded, however, we must be wary of its context of display. For example, in mixed company of this kind any undertone of ethnography or artifact, or providing source material for the European Australian would be unfortunate. It is paradoxical that a reading of Aboriginal art as artifact would place it in a relationship with that Trans-avantgardist emphasis on the 'demiurgic grace of the artist' where 'manuality' and 'handicraft' are paramount. Tim Johnson's response to Aboriginal imagery is positive, for while he includes himself in an Aboriginal world by implication as the author of his pictures (as he does in relation to the bands New Race/Radio Birdman) he acknowledges the authors of the Papunya paintings as identifiable persons located in a particular environment. This places him in a different relationship to the Papunya paintings from those other European Australian artists who also confront, and borrow from, Aboriginal culture.

The survey format will always be a source of some frustration due to its complexity and breadth, its refusal to focus, and yet it is suspected that this very frustration (and the discussion that it promotes) is a desired component in contemporary Australian art's rich tapestry.

FOOTNOTES

1. The Art Gallery of South Australia, Western Australia and the National Gallery of Victoria will mount their own major survey exhibitions this year. And large sections of *Perspecta* will travel interstate through 1983.
2. In 1983, Bernice Murphy was assisted by Janet Parfenovics in the compilation of the catalogue, which includes biographies, photographs of works, selected bibliographies as well as an updated entry on those artists previously exhibited. Unfortunately there are no informative essays.
3. Some license is taken here by the grouping of *Perspecta I* & *II* as seen in the *Perspecta II* catalogue.
4. Peter Cole, Helen Lillicrapp, Madonna Staunton, Gareth Sansom, Mary Macqueen, Stephen Killick, Sally L'Estrange, William Robinson, Nicholas Nedelkopoulos, Tony Coleing, Bill Woodrow, in Ray Hughes Gallery advertisement *Art and Australia* Vol.20, No.4, Winter 1983.
5. In this view, expressionist painting is significant as sign of the creative individual whereas the subject of women's art when centred on the personal/domestic is read as index of an oppressed class.
6. Used in particle physics to 'look' at elementary particles. The Bubble Chamber is a large chamber of liquid hydrogen placed within a magnetic field. A particle from deep space has the ability to penetrate the walls and produce an interaction within the liquid, forming bubbles and leaving a trace. These tracks or traces are photographed from different directions, resulting in a stereoscopic record. A three-dimensional model can then be constructed indicating their penetration and angle of incidence. We thank Julian Pefanis for his help with this metaphor.

Courtesy AGNSW

Courtesy AGNSW

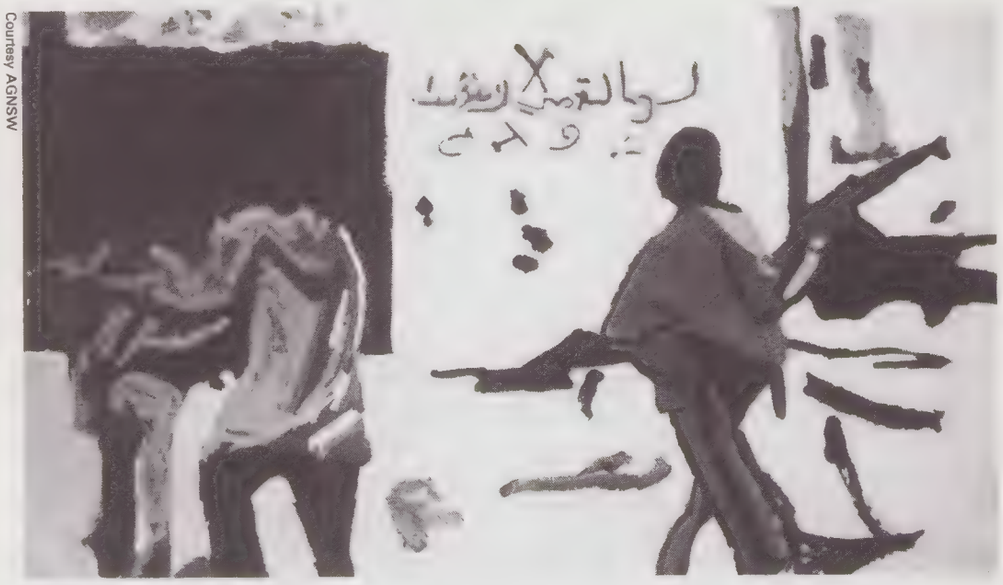
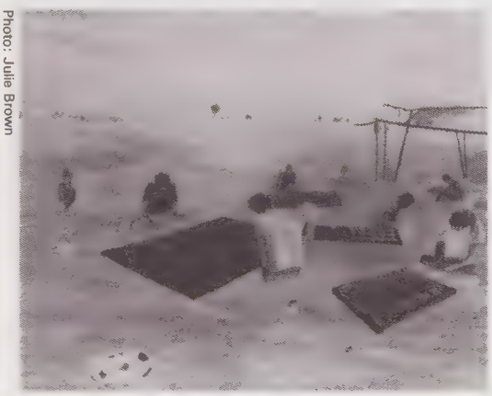


Photo: Julie Brown



Tim Johnson, acrylic on canvas, 1982.

ANZART-IN-HOBART

ANNETTE Van den BOSCH

Photo: Juilee Pryor

Tony Coleing/Adrian Hall, **Dance, Dance**, performance, 1983.

ANZART-IN-HOBART may turn out to have been more significant than any other recent international art event here. Most of the key contestations of art making surfaced with a striking intensity. Out into the open came differences between artists working in various media, between models of social practice, between schools of criticism. As well, contrasting concepts of artists' spaces emerged, as did divergent views amongst women artists. Australian-New Zealand relations were tested and reformed. Anzart-in-Hobart caused none of this — its great value was the way everything was (however temporarily) upfront.

The Avant Garde Recycled, or Artists' Community?

Anzart is sub-titled an artists' encounter. This was the second Anzart. Both grew out of contact between Australian and New Zealand artists during the 1970's at the EAF in Adelaide, Mildura Sculpture Triennials and the Sydney Biennales. This year the Anzart Committee in Hobart invited proposals from artist-run spaces in each state, from other spaces such as the journal *Stereo Headphones* and for curated shows such as the Super 8 Film Festival. The Experimental Art Foundation in Adelaide organised *Open Sandwich*, the first national conference of artist-run spaces, held for three days during Anzart. The New Zealand Committee invited artists and critics from all over New Zealand. The show was held in the Old Mail Exchange Building in Hobart, the Salamanca Arts Centre and Place, The Mall in the City Centre and a lecture theatre at the University of Tasmania. The nine intense days following Anzart's opening on the 19th May exposed differences in art practices in Australia for us and for the New Zealanders. Relationships and links for the future were formed while differences were acknowledged. Issues identified during sessions of Open Sandwich were also located in different practices in each state and in New Zealand, and in the theoretical discussion at the Forums.

One of the questions from the 70's which still remains important is how significant are new exhibition structures and venues for diversifying the production of art? In Anzart particularly during Open Sandwich there was a self-conscious struggle to resolve the financial/control issues within the political economy of institutionalised art. In the session "Continuation or Change?" artists from the Spaces debated the models on which they were organised. The rejection of the name 'alternative' for 'contemporary art spaces' was part of the recognition that

these collectives vary in their mode of organisation and production of work, history and aims. Spaces such as Art Unit and the Women's Art Movement are member managed, some have an elected management committee such as the Experimental Art Foundation, some are managed by an appointed director such as Artspace. Ann Marsh in her paper indicated that although the spaces differed in their ideology they were part of a culture of resistance.

Early debate focused on the definition of 'mainstream art' to which the spaces were alternative. But by the plenary session on the third day, the 26th May, the policy statement recognised that the essential policy of contemporary art spaces was to provide contemporary and experimental art in the community at large and to provide a support system for practitioners, that is facilities — a space for work, areas for exhibiting; also contact with others and potential for shared practices. Terry Smith's analysis in the Forum *Nationalism and Culture* on Wednesday 25th, raised the question of whether artist run spaces operate as a sorting ground for the production of the 'new'; experimental groups and spaces *have* served as a sorting ground, by identifying artists forming new trends for co-opting into mainstream galleries and shows in state institutions such as the Biennale and Perspecta. The art practices and attitudes revealed in comments by groups like Art Unit and One Flat Exhibit imply that they accept this role. The assumption that a five year self-destruct period is desirable for artist run spaces is an attitude which can only undermine the attitudes held by these groups.

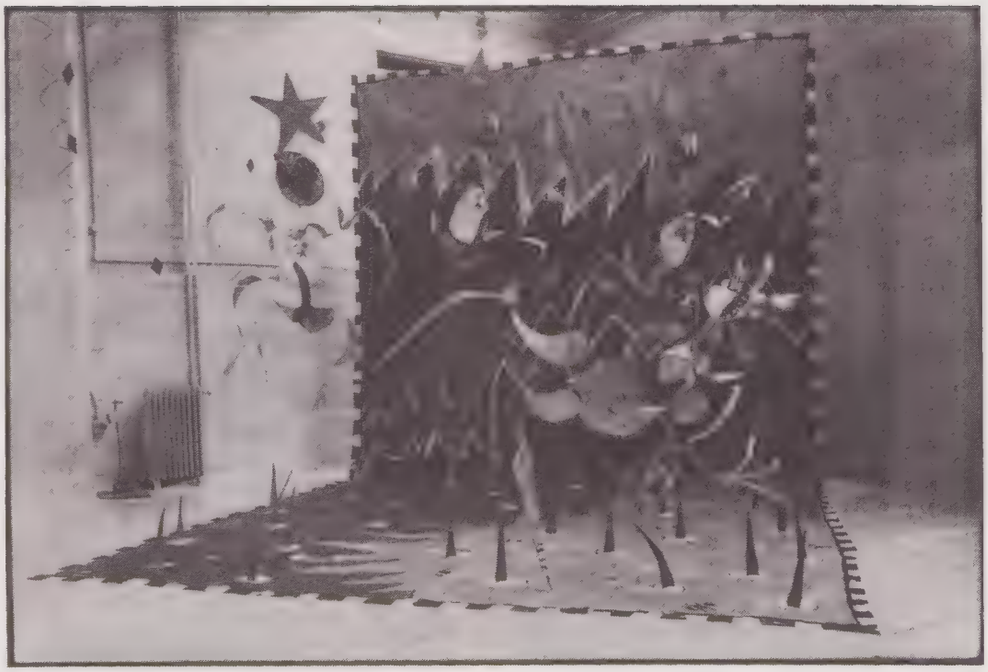
Instead of clinging to a now defunct concept of avant-gardism, Jude Adams's paper *Provisions for the Future* located the traditions and historical role of artist-run spaces and exhibitions in Australia:

> *"In the 80's 'alternatives' that have survived (and the new ones that have emerged) occupy a different location characterised by the loss of the 'avant garde', the retreat from political activism and a return to individual and private concerns."*

Her paper made a plea for continuing change rather than 'maintaining purity, sliding into things or closing up shop'. Her conclusion was for a movement into the community, an active role in the development of an 'authentic' Australian culture by concentrating on specific projects and by influencing institutions such as regional galleries.

The activities of the Megalo arts workshop and the Bitumen River Gallery in Canberra provide one model for these directions; Media Space in Perth and the Art Workers Union provide others. Alison Alders' paper gave

Photo: Stephen Carter



Debra Bustin, installation detail, 1983.

Ann Graham (Media Space), **Escalation**, performance, 25/5/83.

Photo: Stephen Carter

an account of Megalo, an open-access print workshop in Canberra and its maintenance by a fifty/fifty balance of political/community art work and commercial work. The workshop has received a grant from the Wage Pause Employment Programme. The role of workshops such as this, the Tin Sheds in Sydney and Red Back Graphics in Wollongong in working with the unemployed and on political issues will continue.

The session on Funding Strategies for the 80's and the proposal for a Visual Arts Lobby presented by Tamara Winikoff, Director of the Australian Centre for Photography, revealed once again the differences in attitudes by artists and others. A newly formed group in Hobart, Chameleon, have accepted the re-cycle model, which implies that only one group in each major metropolitan centre is funded and that funding is cut-off after a number of years. The problem with this is that the re-organised Australia Council is enforcing the assumption never enforced during the 70's that spaces will become self-sufficient. The Australia Council is committed to the idea of the avant-garde and requires some basis to identify new trends. Arts funds have been cut by 22% in real terms since 1975 and antagonism between groups is based on restricting the number of groups recognised and on cuts to existing groups based on this rationale. If project funding occurs, then spaces can expect no support from state arts agencies whose major commitment is to funding national and metropolitan institutions. The need for ongoing administration and documentation, resource management and exhibition space organisation is denied by project funding. The need for research and statistics for making arguments on behalf of the visual arts cannot be done by artists/administrators already over-worked and underpaid.

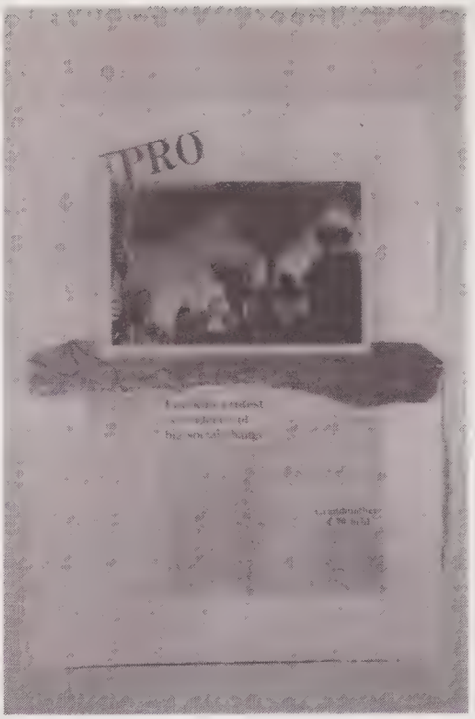
Contemporary art spaces have been the basis for important work in Australian art and the understanding of it by the community. Artists' communities have an historical role now co-opted by the art market and its institutions. Addressing the lack of support for art and cultural research in Australia compared with the funding and services for science and technology is one site of cultural struggle. Only Julian Goddard from Praxis and Peter Thorn in a slide talk on the Artworkers' Union examined the potential of the Union as a lobby group with a grass roots organisation. The failure to recognise the role of the Union and gains made since 1979 and the success of CAPPA in providing a lobby for the performing arts denies the potential for an artist community to control its own practices. There are social and progressive implications in a number of the attitudes to institutional arts policy and funding held by artists but there needs to be more awareness of the conflict between the situation analysed and their work potential.

Located Practices & Emergent Differences

Media Space in Perth in an open letter to its nine members 2nd May, 1983 concludes: "It seems that even in the area of experimental art in Australia there is no experimenting evident. It is entirely possible that without realising, we are attempting to create an alternative art establishment." I do not share their reservations. Every social group and its practices are part of an emerging social institution. Some of the most important cultural issues are fought within our social institutions. The problem is not that of the institution but of content.

Drawing on practices of the left art community around Praxis in Fremantle in 1970's Media Space presented a collective work project, an inquiry into Western Australian history. The work shown at Anzart although done by individual artists, two women, two men, reveals debate and collective concerns based on place and history which was often disguised in the work from other states. Ann Graham's installation of photographic images and text on the subject of the historical construction of women in a convict and Victorian community worked on the basis of dramatic voices. The reader/viewer entered in mid-text and was privileged to a crucial moment. Her other installation and performance on the ages and stages of women's development was simple and restrained in its use of monotone colour and the movements of dressing to indicate attitudes by women to self and in the construction of the self.

Alan Vizents' dual tape performance at the Sound Poetry Festival activated the text of his installation on the history of exploitation and living conditions on the land of Western Australia. Drawing on a set of audio tapes by Helen Bradbury for the Western Australian Forestry Commission he intercut oral history with contemporary statements by politicians to reveal the connections and contradictions. His work and that of others from Media Space is based on the networking of cassettes to 150 locations in Australia and overseas. His comment that instead of inquiry they often received in return art junk mail was pertinent to the evaluation of the form. Mail Art/networking is not per se experimental. It may, as one participant at the Sound Poetry Festival indicated



Grace Cochrane, from **Crotty Road**, montage, 1983.

MEDIA - SPACE
March 19, 1983
Inquiry: REDLINE
Context: Paradigm
Research: Jeff Jones
Premise of REDLINE: An inquiry into artistic and cultural growth in Western Australia during 150 years of settlement.
Proposition: Artistic and cultural growth has not been able to sustain the conditions (social and enviromental) to survive in Western Australia.
Specific Intention: Examine and question this condition exhibiting supporting evidence in metaphor and research as installation in ANZART.
Areas of Inquiry: Concepts/components. Content/context.
Concept: NATURAL ENVIROMENT
Sub-concepts:
Surface: Sand; Sea; Soil; Rock; Water
Components:the different forms and conditions they exist in.
Vegetation: Trees; Grass; Weeds; Shrubs; Lichens, etc
Components: as above.
Insects
Animals
Climatic conditions and forms.
Concept: HUMAN FORMS
Components: Racial; Country of origin; Cultural group.
Concept: SOCIAL CONTEXT
Components: Culture and Art.

Alan Vizents (Media Space), **Redline**, proposition, 1983.

Photo: Stephen Carter

Derek Kreckler, Untitled (detail), charcoal drawing with coat, 3 x 18m, 1983.

Photo: Stephen Carter

Maura Chamberlain/Derek Kreckler, **Desire, Not a Dingo,** performance 1983.

Photo: Stephen Carter

Corrie Ancone, b&w photograph, 1983.

Photo: Stephen Carter

Bonita Ely, **Office Work,** performance, 1983.

by his practices, be another form of fetishism.

Brian McKay exhibited xeroxes of photographs on constructions in the landscape. A suburban housing development provided him with the opportunity to work with synthetic housing materials in a desert-like landscape. The construction around his own body and captions revealed the critique, "Making the whole state appear like the beach" or "Re-planted with quality roses". Judy Chambers' research was on the formation of soil and its processes but the visual scheme of colour and textures was less interesting as it appeared like so many other works recording soil. A new more specific form of representation is required.

Media Space located its practices in the landscape and history of Western Australian and a process of group research. In doing so they presented the most coherent group exhibition at Anzart. Whether the physical or social isolation of the Perth/Fremantle art community is desirable or undesirable, their practices emerge as different from the other centres. The engagement of these artists with their own community is one positive direction within the formation in art now.

An installation by Steve Wigg and Martin Munz from Darwin, *B52,* and a performance by Steve in collaboration with Dave Watt showed work based on the specific location and issues. In a video installation in a white room with ceiling fan and beer cans, the sound track and predominant imagery was of the B52 operations from Darwin Airport, the Polaris base in Darwin, armaments footage from television news and the regional shopping centre and supermarket in Casuarina. Connections were made between the consumption of commodities, especially alcohol, a coffee shop called Picasso's and the acceptance of the B52's as a fact of everyday life. The acceptance of a dependent cultural framework for Australian art limits our understanding and ability to come to terms with these artists working in Western Australia and the Northern Territory. They raise the question of ways in which cultural value might be reconstituted within present art practices.

It is more difficult to come to terms with practices in Sydney spaces. The performance work of Hardened Arteries and Art Unit was the most strident and onanistic of the whole Anzart encounter. Practices located in the Sydney Art World are so determined by the trends, and contact between groups, that they appear self-referential. A performance by Hardened Arteries on the opening night, "Killing Time", was based on four main protagonists. The main text was repeated continuously by the author Anthony Becker roped in his chair "I'm alright, I'll get by" against a transistor rock addict, the white rabbit (from Alice) and a prophet from Sunday afternoon in the Domain. Other performances by them and Art Unit left the audience bewildered and alienated. Imagery from the Art Unit installation, a fairytale cave in post-modernist colours, was tiny ominous symbols from Neo Expressionist painting, crosses, graves and medieval implements of war. What is at issue in work from Sydney is how dependent some contemporary art practices are on a process of 'exchange'.

Rob McDonald's performance in the courtyard at Salamanca Centre on Friday night had all the hallmarks identified by Prof. Virginia Spate in her lecture "What's New About the New Expressionism" given at the University the night before. The work, entitled Political Island/Political Asylum, used elements of the primitive, convicts attacking with animal behaviour, microphones on the heart and larynx, guns firing at intervals and slides and film of city traffic, overgeneralised ritual in the form of fires and beating tune with chunks of wood. The absorbing of symbols into the texture of the work and the use of imagery without emotional depth, here transferred to an important historical site, the most repressive penal system in Australia, was deprived of content through the lack of specific historical reference or narrative meaning. The attempt at sensationalism produced anti-climax and futility.

Adrian Hall and Tony Coleing's performance in the Salamanca Dance Company Rehearsal room was ambitious in conception but, like much of the performance work, failed to control the signifying practices.
Seven pairs of traditionally dressed ballroom dancers performed the standard repertoire to a tape which intercut dance pieces with documentation of the occupation of Northern Ireland. The audience, placed opposite mirrors in the dance hall, failed to respond to/read the meaning of their own images and grew hostile at the exploitation of the dancer's art. The practice of much performance art in working from situations is not adequate to produce significant work, and, in this work, developed audience resistance to a potentially important piece.

The use of fashion trends in Sydney work was easily identifiable. Sydney work reproduced difference in the Anzart context and that too must be part of the meaning. Trying to locate the meaning of Sydney practices within an acceptance/rejection framework, in part set by the institutions of art which function in that city, is not adequate. Work from other states showed that there is no longer such a strong sense of unequal exchange between metropolitan centres in Australia, despite Sydney's

place as the centre for the art market and official culture. Rather what appears to be happening is the shifting of content over there away from/outside of the work's concerns. We were left with questions of content from much Sydney work which were more interesting and imperative than the works themselves. The social hedonism, fads and fashions and raw politics of Sydney were reproduced. The issue raised by these works and other installation/ performance work in Anzart is the connection between these practices and the conservatism of the 1980's.

The Tasmanian show *Not A Picture Show* in the Long Gallery of Salamanca Centre was located not only in situation but in content and practices. Grace Cochrane's work *Crotty Road* is an example of what worked best. Beautifully hand-coloured photographs of artist/craftspersons friends, from the Crotty Road protest site against the Gordon below Franklin dam were mounted in a collage of texts. Newspaper stories from the two Tasmanian newspapers superimposed over the photographs labelled them as Greenies, Anarchists and Ratbags. Other letters and advertisements, many by prominent Australians were reproduced below the picture. Prof. Virginia Spate's letter to The Age, 4th March 1983, was reproduced below the first picture.

> *"We need to know why forces in our society seek to undermine its future by seeking to destroy the creativity of the young; why indeed they deny the unemployed the right to be concerned with the future."*

The historical and social context of the Franklin Dam issue was drawn more narrowly in another work by Graeme Johnson entitled *Arcadia.* A number of large, wide-angle photographs showed the present farmscape and family/social life around Patterdale. That Patterdale is a key icon in the history of Australian/Tasmanian art, painted by John Glover, is here used with intelligent ambiguity in text and image. A shot of three men drinking and leaning on a ute is captioned "Last season was an uncommonly dry one both here and at Sydney". The historical congruence of the two early settlements is thus acknowledged colloquially by this text.

David Stephenson's coloured photographs of power projects and logging in New Zealand yoked together Tasmanian and New Zealand concerns. The strongest was an image of "The Collapse of the Wheo Power Development in New Zealand". The piecing and matching of photographs involves formal concerns and international practices here revalued by the concerns for content. Other images in the show are concerned with sexual difference and war. Ann Harris' mounted square of photographs reproduce the anxiety and vulnerability of woman made an object; and Scott Russell's photographic etching "Looks like a job for a superman" and "Puss in boots to you" parried the expectations around the construction of masculinity. Ruth Frost's 12 piece work with a pinhole camera represents childhood, landscape and memory, in evocative, superbly composed images.

Very few other artists at Anzart located their work within the specificity of Hobart/Tasmanian environment. Jill Scott's performance "Delay the decay" began on the FM Radio programme produced each evening by artists from Anzart. She asked people to phone in with locations of echo chambers in the area around Hobart. With the assistance of Phil Dadson and Colleen Anstey, sound recordings were made and used in a performance on the closing night which drew on many familiar elements from her past work, here and in the United States. Her performance, which was clearly thought out aurally and visualy, still raised a number of questions. In particular what specific characteristics of Australian art can be located in international terms and which cannot?

Theoretical Coherence & Rejection

What relationship did the practices at Anzart have to questions of cultural value? During Anzart two public forums, *Nationalism and Culture* and *Art Now,* and a lecture by Prof. Virginia Spate, *What's New About the New Expressionism?* helped locate critical debates. Adrian Martin, in the opening paper for *Nationalism and Culture,* rejected the construction of the topic. He claimed to live in a world of American movies, Italian popular songs, French theory and English sub-cultural style. His world he said is that of Super 8 movie buffs and film-makers and the Clifton Hill music scene in Melbourne. What he did not say is that he is privileged by gender and class. This 'yes' to all forms of cultural import is also a form of 'no'.

His position is related to other regional formations in Melbourne now. The acceptance and use of popular culture in quotation as in *Popism* has really nothing to do with the culture of the mass of people but it is also too simple to locate it as merely fashion. There is still a great difference between the compositional linguistics of Chris Mann, drawing on vernacular language, and Chas H. Duke's poetry style, drawn from initial pub performances represented in the Sound Poetry Festival and the theory of *Art and Text,* though both are from Melbourne. In rejecting the search for an authentic Australian culture Adrian Martin failed to distinguish between *Gallipoli* as a product of mass marketed 'nationalism' and the film *Serious Undertakings* in which Helen Grace locates herself as an Australian/woman/artist/film-maker. The different audiences for both films represent sites of contestation and struggle which need to be considered in their specificty if meaning is to be made of them.

This position was the one adopted by Terry Smith, the next speaker. Terry began with a refusal to accept a culture bounded by the nationalism of dominant social groups, prefering one which was made/is made by continual conflict on specific sites, by recovery and reconstruction of cultural history, by the identification of differences in representation and the interests such differences serve. In describing the image of two David Bowie film clips he located one as New York minimal style video the other as constructing an Australian imagery for export. The use of a 1950's Hollywood dream sequence to transpose a young Aboriginal couple to Sydney's retail centre and other centres of corporate high style draws on both commodity fetishism and the creation of Australian as other. Australian culture for consumption must be defined by its difference, to accomplish the process of 'exchange'. The problem is that this 'difference' does not take account of specific differences within Australia as located at Anzart.

Australian cultural debate at Anzart was defined in its sharpness and theory and by the obvious differences in historical conditions for critical practice in Australia and New Zealand. Wystan Curnow form Auckland was the third speaker. His paper and the slides he showed dealt with the environment of the Taranaki Petro-Chemical development and the previous relationship of a Maori woman to the site. Similarly the work of the Taranaki artists co-operative, called TACO could not happen here now. The assumption that work on/with the environment is aesthetic and not political in all forms of political practice, that is, the organisation of artists, conservation movements, media interventions, critical and exhibition practices, would be impossible here now. The penetration of capital into Australian institutional/cultural life has reached too far for these not to be the sites of debate. The Australia Council's demand that art seek corporate sponsorship threatens to compromise the very process of art itself as artists at Open Sandwich all acknowledged. State funding by default, that is, ►

TAMWORTH CITY ART GALLERY

JULY — REGIONAL ARTISTS OF NEW ENGLAND — A SELECTION

AUGUST — REGIONAL H.S.C. MAJOR WORKS

SEPTEMBER — BILL MEYER "GAPSCAPE" EXHIBITION

GALLERY HOURS

MONDAY — FRIDAY	10AM — 5PM
SATURDAY	9AM — 11.30PM
SUNDAY	2PM — 5 PM

ENQUIRIES JAMES GIDDEY DIRECTOR
TAMWORTH CITY ART GALLERY
V. GUY KABLE BUILDING
203 MARIUS ST.
TAMWORTH 2340
(067) 66 2280

EUROPEAN & BRITISH ART 1880-1930

from Whitford & Hughes, London

August

DAVID JONES' ART GALLERY
7th Floor, Elizabeth Street, Sydney 2000

Gallery Hours
9.30am — 5pm
Thursday until 8.30pm
Saturday 9am — 11.45am

All enquiries 266 5640

East End Art

102 Burton Street, Darlinghurst, NSW, 2010
(02) 331-5641

IDG

THE COLLAGE SHOW
Sat. 11 June - Sat. 2 July

BARRY McCALLION
Sat. 9 July - Sat. 30 July

C.A.I. STUDENT EXHIBITION
Sat. 6 August - Sat. 27 August.

IVAN DOUGHERTY GALLERY

CITY ART INSTITUTE
Sydney College of Advanced Education
cnr.Albion Ave.and Selwyn St.
Paddington NSW . Telephone 3399526
Gall.Hours Mon-Fri 10-5 pm.Sat.1-5 pm.

ON THE BEACH 2

OUT NOW

64A WIGRAM RD., GLEBE N.S.W. 2037

GARRY ANDERSON GALLERY

Joe Felber
6 July — 23 July
Winter Exhibition
27 July — 27 August
Noel McKenna etchings **Greg McBean** photographs
31 August — 24 September

12 Macleay Street,
Potts Point 2011 Telephone (02) 357 3256
Hours: 12-6 Tues-Sat

unemployment benefits, does sustain some art projects here as well as in New Zealand but the politics of art funding is at the heart of cultural politics, far easier to isolate than the question: what form does political art take now and why?

Differences in Womens Practices: Australia & New Zealand

The *Art Now* Forum helped to locate differences in the practices of women in the arts in Australia and New Zealand, in 1983 after ten yers of a women's art movement in Australia, slightly less in New Zealand. Differences in the work of women were less located by situation than by relationship to theory and women's practices. Women from both Australia and New Zealand are still working with imagery from an international women's art movement. The question of whether there is a female imagery is as unproblematic as that other negative construction, why have there been no great women artists? The problem for Australian and New Zealand women artists is that a tradition of contemporary women's imagery has been located mostly in the United States. The practice of feminist artists has been more diverse there, and is different again in the United Kingdom, than our position off centre/away from the centre would indicate. Yet Australian and New Zealand women still draw from this tradition as if there were no differences. Heather Ellyard's drawing and poem and Leonie Gregory's painting were drawn from concepts of central core imagery. Coloured photography by Corrie Ancone which documented performance or commented on the punk female image was striking but her work which draws on male representation such as the nude on the beach become stone and the woman/landscape superimposition does not change the representation of women. A sculptural installation by Vivian Lynn although powerful and subtle was still drawing on the work of Eve Hesse. Her artist book documenting the making of a print on the position of women, although eclectic in its use of sources of imagery, contains these by the clear thinking in relating imagery to intention. One of the reasons for the collapse of the feminist into the feminine has been the emphasis placed on the 'making' in much womens art work; it still remains a problem of strategy.

Women's imagery in Anzart was drawn from international male imagery as well as female and it then becomes difficult to locate the meaning. An unproblematic belief that women's art concerns are the same as feminist concerns was characteristic of much of the artist audience at Anzart. One work whose meaning still remains elusive because of both these problems is Debra Bustin's installation. Drawing on the colours, forms and mark-making of Miro she created a large installation of which the central tableau depicted three male figures with upthrust penis and outstretched tongues advancing on a female form. This and the insect tableau with animal penes forms adjacent must refer to rape. The problem for any feminist reading is that the female form is stereotype vamp and also has an outthrust tongue. Work from New Zealand which was more precise was done by Colleen Anstey and Barbara Strathdee. Colleen Anstey's performance involved her having her feet and ankle enclosed in surgical plaster before travelling to Australia. This was cut off in the Royal Hobart Hospital and her subsequent performance dealt with the depersonalisation of the patient and the journey. Barbara Strathdee's "What we are thinking inside our houses?" was based on four boxes, each different in make and position. The questions raised by the contents of these boxes were complex; sexuality, women's relationships and the arms race were connected in the process. Bonita Ely's performance represented a conventional women's office routine in the Anzart context. These works engage the specificity of the feminine to its production in particular, social and cultural practices. In this way the 'personal' is retained as a site for political action.

Political practices by women artists were evident at Anzart in the posters from Megalo and Bitumen River and in the active role taken by women in the organisation of artist-run spaces and the debates at Open Sandwich. Their predominance there partly answers the question raised by Virginia Spate at the *Nationalism and Culture* Forum: "Don't women have anything to contribute to the debate on nationalism and culture?" Women's practices occupied a significant place in the discourses on work and in the Forum *Art Now.* Cheryl Southern, an art historian and critic, gave an account of the range of women's art work and concerns in New Zealand. Cheryl also addressed the question of performance work by young women artists from Hardened Arteries and Art Unit. In particular she questioned a performance using a striptease and slides. A debate followed. The artist claimed that her intention — to make the performance as grotesque as possible and not to completely disrobe — changed the meaning of the event. She was supported by other younger women who claimed that no practices should be taboo to women. Replies from the audience tended to become moral injunctions or claims that gains made by the women's movement had won younger women their freedom.

What was at issue was not just one isolated practice but a whole conjunction of practices which are now becoming apparent. If feminism is a practice — now old, women have been deceived by cosmetic changes which disguise the original nature of the struggle. The differences are not merely those of different generations of women's experience. In Australia there is a difference in the organisational impact of the Women's Art Movement in each state. Unlike Adelaide and Melbourne, an organised and influential women's art movement was located in Sydney between 1974 and 1977 only. Although women artists have been important in the organisation of the Artworkers' Union and the Women and Arts Festival and in pursuing different practices, the pervasiveness of the Sydney art market and the development of art institutions has resisted the establishment of a feminist art practice. The difference between Adelaide and New Zealand where there is a much smaller commercial gallery sector is important. Many feminist art practices, such as Jane Kent's "Are you racist or sexist?" talks to people in the Hobart Mall, do not assume an art gallery audience. The differences between women of different generations is not that the struggle has been won but that it has been co-opted and is changing. Meanings now attached to liberation are separated from activism.

In reviewing Anzart I have tried to find a resolution for some of the differences within the show. Anzart, as an artists' encounter, goes some way to answering the question of what is going on outside the magazines and survey exhibitions of official culture. The most common attitude was one of resistance implied by the sites for debate. More than anything else the language of critical debate located the historical differences between Australia and New Zealand. Differences in art practice now in Australia were located by metropolitan artist communities but the debate was 'national'. The re-thinking of the debates on models of cultural dependency/inequality have taken place around specific situations in Australia in the 1970's. The recognition of Australian culture as a set of practices has structured the debate here more than it has in New Zealand. Anzart is not a Biennale, it is an artist-organised show, but its practices were mediated by the existence of a Biennale. There is a history of debates here now formed by publications like this, critical art practices and art historical research as well as the acceleration of cultural struggle. ■

julie brown

specialist fine art photography
for book, catalogue and
magazine reproduction

(02) 568 3732

VON BERTOUCH GALLERIES

61 Laman Street Newcastle [049] 23584

QUALITY EXHIBITIONS
BY
LEADING AUSTRALIAN PAINTERS
AND SCULPTORS
PLUS EXCELLENT BACK ROOM STOCK

Hours 11-6 Friday, Saturday, Sunday and
Monday, or by arrangement

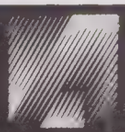
BROOKS MARTIN PTY LTD

* PICTURE FRAMING — ALL TYPES SPECIALIST FRAMING
* IMPORTED PRINTS — WE HAVE A RANGE OF LOCAL AND IMPORTED GRAPHICS ETC.
* VENEERING — BIRDS EYE MAPLE, MIRROR FRAMES MADE TO ORDER

35 MacDONALD ST. PADDINGTON 2021.

PHONE 357 4706

HRS- 9 to 5 MON-FRI 9 to 8 THURS 9 to 12 SAT



The Australian Centre for Photography

Dobell House, 257 Oxford Street, Paddington, NSW, Australia 2021.
Telephone: Gallery 331 6253, Workshop 356 1455.

Gallery
Monthly exhibitions of outstanding photography. Our print room contains a wide representation of contemporary Australian photographs for sale.
Gallery hours: 11 am-6 pm Wednesday through Saturday,
1 pm-5 pm Sunday.

Workshop
Part-time day or evening courses and specialised weekend workshops covering all aspects of photography.
Workshop hours: 10 am-6 pm Monday through Friday, 11 am-5 pm Saturday.

QUEENSLAND COLLEGE OF ART GALLERY

AUGUST PROGRAM

1st - 16th Film as Art
1st - 19th Craig Medson's "Marble" Sculptures
3rd - 17th Four Scottish Art Schools exhibition
18th - 19th OPEN HOUSE
22nd - Sept. 9th Graduating photography (organised thru Australian Centre of Photography)

FOXTON ST, MORNINGSIDE Q. 4170, PH. (07) 399 6577

James Harvey Gallery
170a King St NEWTOWN
2042

JULY - Mixed Works on Paper
AUGUST - TOM KING, watercolours
SEPTEMBER - 'Rooms' - a show of Interiors, various artists
11Am-6 pm Tuesday to Saturday 02-517-1450

LAKE MACQUARIE COMMUNITY GALLERY

The Gallery offers a professional exhibition space for travelling exhibitions and events of high or exemplary standard, and those which are community based. The contribution of ideas and submission of proposals is invited from

ARTISTS & CURATORS

for inclusion in the 1983/84 programme.

Old Council Chambers
Main Road
Speers Point 2284
Director, Seva Frangos.

Hours: Thursday & Friday 1-4pm
Saturday & Sunday 2-5pm
Appointments (049) 580450

This organisation acknowledges financial assistance from the Premiers Department, Division of Cultural Activities.

wollongong

New exhibitions monthly as well as displays from the permanent collection of Australian art. Film & Lecture programme.
Keira & Burelli Streets, Wollongong
Phone: (042) 287802/287791
Tuesday to Sunday 12—5 p.m.
Late night Thursday till 9 p.m.

city gallery Free Admission

Geelong Art Gallery: Notes On The Collection

W.J. PASCOE

Louis Buvelot, **On The Woods Point** Road, 1872, oil on canvas, 107.1 x 152.4cm. Acquired 1949.

The collection of the Geelong Art Gallery reflects both its eighty-two year history and the size and wealth of the Geelong region. As an institution it demonstrates the degree of community interest present in the area rather than being an expression of one single donor or of a single municipal body. It is probably the largest non-council gallery in Australia. This has meant it has collected in a freer way as well as having to develop a strong sense of identity.

In 1896, J.W. Sayer, banker and member of the Geelong Progress League chaired the meeting that first mooted the idea of a public art gallery and in 1900 the Mayor approved the use of council chambers for the display of paintings. In December of 1900 the collection was transferred to the library where it remained until the first stage of the Gallery was built in 1913.

In 1928 a similar neo-classical room (designed by Buchan and Laird) was added. 1937 saw the addition of the Richardson Gallery with the J.H. McPhillimy Gallery coming a year later. In 1956 the W. Max Bell Print Room was added and in 1970 the foyer, Frank Richardson Print Room and tiled galleries were built with the aid of a government grant. Art storage received appropriate attention in 1974 when a humidifying air-conditioning unit was installed along with new racks for paintings.

To write randomly about the Gallery's holdings in oil/acrylic paintings, prints, drawings and watercolours is a task that could well occupy many pages. During the Gallery's eighty odd years it has collected in step with all officially sanctioned major developments in Australian art. As the collection stands now the modernist streams in Australian art history have only relatively recently been pursued with a reasonable degree of success. The lack in this area (1940's — 1950's) is strongly compensated by the contemporary paintings acquired throughout the thirteen years of the Corio Prize and the Capital Permanent Award. The Visual Arts Board has been very supportive in this area and in 1981 made a grant for the purchase of more contemporary works.

The Geelong Gallery is unusual for a regional one in having such a strong collection of major contemporary paintings. The collection has a broad national basis with the best of Geelong's contemporary painters enjoying a healthy place. Having major paintings has also resulted in the intelligent purchasing of works on paper.

Much work remains to be done such as acquiring paintings by the late 1950's abstract action painters. The collection is now capable of being convincingly tailored through the purchase of individual items (a recent example being John Scurry's "Winter" via the Caltex Victorian Government Art Fund). Hopefully this will not mean that the Gallery will cease to be adventurous in its purchases. Some recent major acquisitions are Paul Partos (Untitled), Gunter Christmann "Helau" and David Rankin "Storm over Cape Schank". The Gallery has major paintings by Fred Williams, John Firth-Smith, Victor Majzner, Lesley Dumbrell, Keith Looby, Peter Booth, Robert Jacks, David Marsden, Jon Molvig and so on.

While it may seem reckless to immediately describe the Gallery's holdings of Heidelberg School, this author does so in the knowledge that it is this area which underscores the perceived credibility of an Australian public art gallery. Any colleciton of

Heidelberg School tends to be dwarfed by those paintings displayed at the National Gallery of Victoria and the Ballarat Fine Art Gallery. However, Geelong has several works of importance. They are: McCubbin's "Bush Burial", five Walter Withers' paintings and John Paterson's "The Dawn of Night", and if the rubric is extended slightly, a very good Rolando and a Scheltema. The Colonial period is more dramatically represented by three von Guerards and an excellent Buvelot, "On the Woods Point Road". The residual tone of these paintings is a very even-keyed view of the pastoralist tradition, not unlike the area in and around Geelong. Several artist pieces such as Julian Ashton's portrait of Louis Buvelot and Tom Robert's portrait of James Quinn add depth. The paintings are well supported with works on paper.

The Gallery has a fine collection of watercolours, from the high Colonialism of Tibbets and the cowboy style of Esam through to Blamire-Young and Heysen, Hilder and Sturgess. The Lindsay family are represented as are some of the many pre 1940's traditionalists like Bone, Herbert and Minns. Later gouaches by Ian Armstrong, Harry Rosengrave and Danila Vassilieff tell of the changing attitude to the medium. Recent contemporary works by Helen Geier, Simon Buttonshaw, Marc Clarc and John Peart extend this aspect of the collection. Other observations that can be made centre on the continued relevance of so called traditional watercolour painting. Here the choice between amateur and professional artist presents a special challenge. The Gallery has only made a few purchases in this area but continues to give it some attention.

Contemporary printmaking is another area of special interest. Enormously talented artists like Graeme Peebles successfully follow on from Murray Griffin, Margaret Preston, Lionel Lindsay and Geelong's own Eric Thake. The collection includes von Guerard's stunning book "Australian Landscapes". The Australian landscape also received the attention of Fred Williams and the collection has several fine etchings by his hand. Drawings, meanwhile, have received accidental attention. This situation derives from a range of sources that are philosophic as well as financial. The latter point is particularly applicable when it comes to storage requirements. Clear decisions as to the Gallery's overall aims as a museum will have to be made in the context of the role of regional galleries.

The contemporary sculpture collection is largely the gift of a single donor (some pieces are housed across the road form the Gallery in Geelong's Performing Art Centre.) It includes Margel Hinder, Ron Robertson-Swann, three Robert Klippels and some early works by Clifford Last, Clement Meadmore and Lenton Parr, Danila Vassilieff as well as the polychromed timber "Family" by Robert Jenyns which show a different direction. Other artists represented are John Davis, David Evison, David Wilson and Jock Clutterbuck. In effect the contemporary relationship of these works to the older marbles and bronzes is simlar to the paintings in so far as the real strength may prove to be in the post 1960's period especially when compared with other large collections. However the few earlier sculptures are of high standard. There is a fine horse piece by P.J. Mene, Lambert's "Spirit of Youth" and a C.H. Gilbert marble. It also officially includes several interesting pieces of public statuary located in various parks and gardens around Geelong.

The general area of decorative arts at first glance contains dichotomies if it is analysed for what is "missing" rather than appreciating what is present. Several applicable subject headings are: Contemporary Ceramics, Colonial Silver, Chinapainting, Japanese Satsuma Ware and English Ceramics. Some of these areas like the Gallery's several fine pieces of furniture are happily present but not actively collected or at the very least, are awaiting the arrival of a Director or Curator whose special interest they may be.

Two facets of the decorative arts which don't fall into this somewhat lethargic category are the Colonial Silver and the Contemporary Ceramics. Geelong was fortunate in having two particularly fine Colonial silversmiths. They were E.G. Fischer and J. Hammerton and Sons. Fisher is well represented by some twenty sporting trophies and pieces of jewellery. Hammerton is represented by three trophies one of which is in the "Commonwealth" style rather than either of the three main Colonial styles — pre 1860, boom period, and late. It is a fascinating area to collect in as it tells so much of Geelong before it was given the unfortunate mantle of being an "industrial" city. Much of the Contemporary Ceramics Collection was given in a single sweep in 1982. Funds made available from the Gordon Jackson Trust enabled the original collection to be filled out, mainly with a bias towards Victorian artists. The intention is to collect from a decorative arts point of view rather than a craft point of view. This is largely because the Geelong area unlike Bendigo for example has no overt history of pottery making into which one could happily site contemporary works.

My final comments are directed towards those paintings in the collection executed between 1920 — 1950. An analysis of the buying pattern during this time provides a clue as to how regional galleries like Geelong operate. The period before "contemporary" and after Heidelberg is often the hardest to define as it offers no simplistic explanation for its many shifts and yet it is an area where one feels free to collect iconographically as well as on stylistic grounds. Throughout this time which represents the major part of the Gallery's history most of the acquisitions were made either by prizes or with bequest money. The former results in eclectic collecting that is officially condoned and the latter in purchases that err on the side of conservatism due to an imagined perception that the bequeathers taste was invariably dour — an idea that runs contrary to the extraordinary act of leaving money to a gallery.

The works acquired during this time have a direct relationship with the established courses of Melbourne painting. This was a change from the strongly local content based purchases and commissioning of the gallery's first years of existence. George Bell, Arnold Shore, and William Frater (with five paintings) underscore this point. The Charles Wheeler and Fred Leist are equally appropriate examples. It was also during this period (just prior to these examples that the Gallery's excellent group of late nineteenth century British Royal Academy paintings was significantly added to. The presence of the very valuable Benjamin Leader, Thomas Faed and F. Goodall paintings make a direct aesthetic link with many of the water-colours, etchings, paintings of the period before 1950. While many of these works like McInnes' "Harvesting" are very fine, that ideal state where an artist is collected as much for his contribution to the development of Australian art as his ability did not exist in an extended sense. Consequently purchases made now of works from that complicated period have to be of a major nature to be effective. A very difficult situation.

The Gallery has managed to acquire several significant paintings of the 1950's. Four recent examples are Charles Blackman's "Banjo Boy", Francis Lymburner's "Drummer", Godfrey Miller's "Rain and Forest" and "Portrait of Harald Vike" by Lina Bryans. The point to be made regarding these acquisitions is that their availability was conditional on them going to a public collection. The further possibility of, say, attracting an Arthur Boyd "Wimmera Landscape" to go with the Gallery's own "Hillend" by Drysdale is one that will continue to have relevance to the collection. However, it will be instructive to view the Geelong Art Gallery in fifty years time to see how the present contemporary collection looks.

ART GUIDE PUBLICATIONS

AUSTRALIAN ARTS GUIDE $5.95 Editor Roslyn Kean
NEW YORK ART GUIDE $5.95 Editor Deborah Gardner
LONDON ART AND ARTISTS GUIDE $5.95 Editor Heather Waddell
PARIS ART GUIDE $5.95 Editor Fiona Dunlop
THE ARTISTS'S DIRECTORY $12.00 Editors Heather Waddell and Richard Layzell

Pocket art guides covering galleries in all the above cities/countries. They cover extensive art information in addition to tourist and travel information for art travellers. Easy to use with maps and b/w photographs. Essential for artists, art travellers, art world people and administrators.

The Artists Directory covers detailed information about galleries throughout Britain with advice for artists about applications. Also art materials, art schools, studios, workshops, artlaw, tax, sponsorship etc. Chapters introduced by specialists in each appropriate section.

ART GUIDE PUBLICATIONS also distributes ART DIARY and FLASH ART magazine in Britain for Giancarlo Politi, Milan Italy.

ART GUIDE PUBLICATIONS
28 Colville Road
London W.11. 2BS

Tel: 01 229 4669

Australian distributors
BOOKWISE
101 Argus Street
Cheltenham
Victoria 3192

Tel: 03 584 4109/3830

ART MUSEUMS ASSOCIATION OF AUSTRALIA

ART ASSOCIATION OF AUSTRALIA

Discussing

- The Museum and The Market — the developing relationship between the public art museum and the private sector
- Art historical papers, including the ANG as a building and art works in its Collection.

Enquiries:
Hester Gascoigne (AMAA) or Mary Eagle (AAA)
C/- Australian National Gallery
G.P.O. Box 1150
CANBERRA ACT 2601
tel: (062) 71 2411

JOINT ANNUAL CONFERENCE 1983
AUSTRALIAN NATIONAL GALLERY
28 AUGUST — 2 SEPTEMBER 1983

Swan Hill Regional Art Gallery

Pays Artists Fees

Swan Hill Regional Art Gallery
Horseshoe Bend,
Swan Hill, 3585
Telephone (050) 32-1403
Telex 55314.

Director,
Mr Ernest W. Smith
Hours:
9 a.m.-5 p.m. daily

POWER INSTITUTE OF FINE ARTS

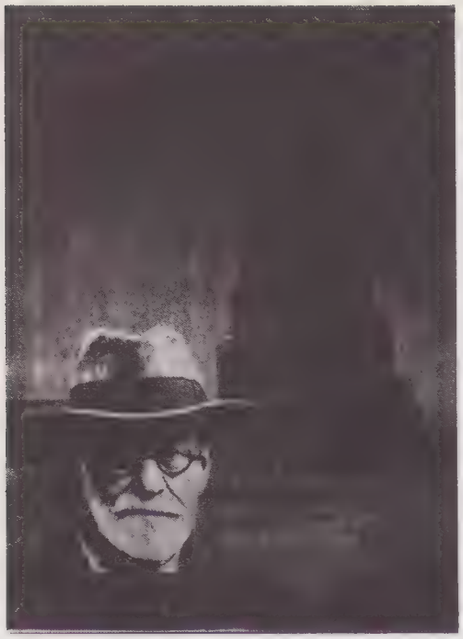
POWER GALLERY OF CONTEMPORARY ART
THE UNIVERSITY OF SYDNEY
First Floor MADSEN BUILDING
(The Madsen Building is the first on the left from the City Road entrance)
Hours: Monday, Tuesday, Thursday, Friday: 2.00 to 4.30
Wednesday: 10.30 to 4.30
Saturday: 2.30 to 4.30
Entrance Free
Telephone, weekdays 692-3170/692-3137

THE JOHN POWER FOUNDATION FOR FINE ARTS THE UNIVERSITY OF SYDNEY:

Organises lectures and seminars on all aspects of the visual arts, above all contemporary, by overseas and Australian artists, art-critics and art-historians; there is also a film season. Membership allows free access to all events and a newsletter.

For information ring: 692 3566

Darling,
the next time
we make love I'm
going to dress you
up in my bra and
panties. Think
about that when you
masturbate.
I find
that wearing
my Ben-Wa balls
out in public adds
a lot of satisfaction
and sexual arousal
to whatever
I'm doing.
M Fairskye '83



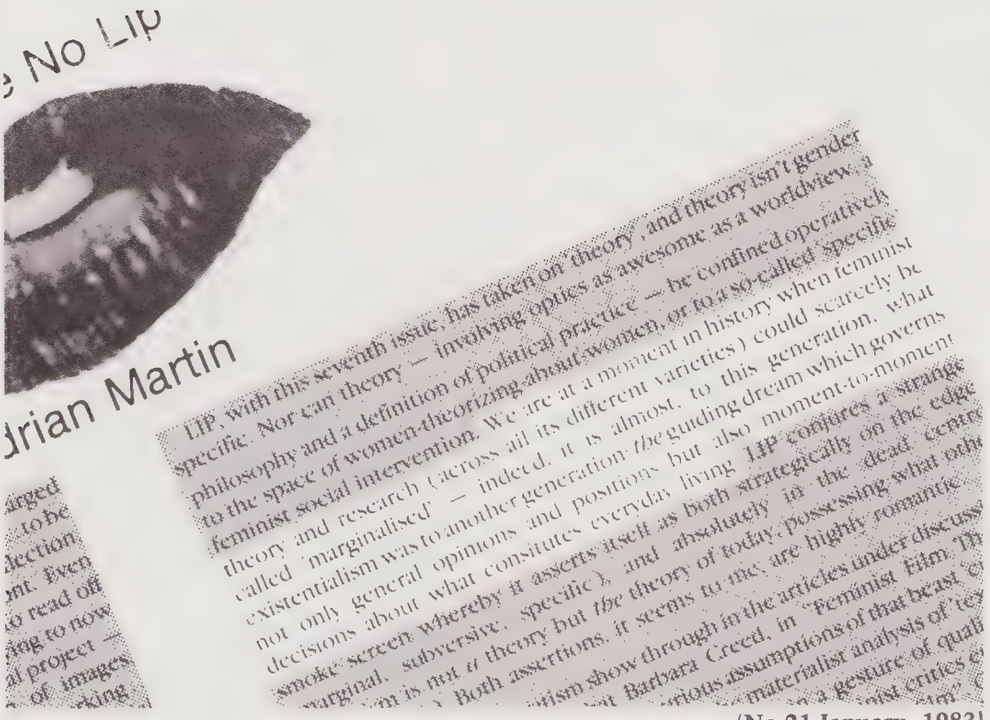
Mark Titmarsh

CULTURE CLUB's Boy George

S/HE, IT; FROM UNISEX TO ANDROGYNY

MICK CARTER

In a recent article in Virgin Press, Adrian Martin made the following observation:


No Lip
drian Martin
LIP, with this seventh issue, has taken on theory, and theory isn't gender specific. Nor can theory — involving optics as awesome as a worldview, a philosophy and a definition of political practice — be confined operatively to the space of women-theorizing-about-women, or to a so-called 'specific' feminist social intervention. We are at a moment in history when feminist theory and research (across all its different varieties) could scarcely be called 'marginalised' — indeed, it is almost, to this generation, what existentialism was to another generation: the guiding dream which governs not only general opinions and positions but also moment-to-moment decisions about what constitutes everyday living. LIP conjures a strange smoke screen whereby it asserts itself as both strategically on the edge marginal, subversive, specific), and absolutely to the dead centre ism is not a theory but the theory of today, possessing what oth Both assertions, it seems to me, are highly romantic show through in the articles under discuss Barbara Creed, in "Feminist Film Th serious assumptions of that beast materialist analysis of te a gesture of quali ist critics

(No.21 January, 1983)

What Martin is pointing to is the fact that Feminism has moved up and out from the stage of the primitive accumulation of individualised commitments and become an historical tendency. A 'heroinic' myth may still represent this articulation between the personal and the social as one of singular enthusiasms, but the reality is in fact much closer to that of the management of an apparatus — what one jaundiced observer described as 'a femintern'. Part and parcel of this has been, as Martin indicates, the establishment of a quite remarkable intellectual hegemony over the past decade — the concrete effects of an idea whose time has arrived. Like all hegemonic projects, its scope has been both broad and thorough.

- **Recasting *the past* in the mould of the present**
- **Submitting *the present* to the critique of gender**
- **Projecting *the future* as a plentitude of what is absent**

In its totalizing sweep, all past and existent practices have been caught and scanned by the insistence of its truths. And yet, beneath this roller-coaster like impetus serious points of tension and doubt are beginning to emerge. They've always been there of course, hidden beneath the elation of a sisterhood born of a common indignation [1]. Debated in the margins, sedimented into living patterns, or kept locked up in private cabinets, they've simmered away; briefly glimpsing the light of day after too much booze or surfacing in the presence of 'the right company'. Their scandalous existance has forced numberless individuals — both men and women — to live schizophrenic existences, where the archaic repressions and habits of pre-feminist times have given way to some nasty contemporary dualities; all the more

1 See the critique of sisterhood in the Introduction to **The Rights & Wrongs of Women**, Mitchell & Oakley, Penguin, 1976.

Androgyne Siva, India 19thc.

2 References for the androgyny debate are: **Toward a Recognition of Androgyny**, Caroline Heilbrun, N.Y. 1973. "Androgyny — an Early Re-appraisal', Cynthia Secor, in **Women's Studies**, 2(2) 1974.
"Androgyny — The Sexist Myth in Disguise", Daniel A. Harris, ibid.
"Androgyny as an Ideal for Human Development", Ann Ferguson, in **Feminism and Philosophy**, Vetterling, Elliston & English, New Jersey, 1977.
Sex and Fantasy: Patterns of Male and Female Development, Robert May, New York, 1980.
New French Feminisms: An Anthology, Elaine Marks and Isabelle de Courtivron, eds, University of Massachusetts, 1980. See especially 'Utopias'.
"Against Androgyny", Jean Bethke Elshtain, in **Telos**, No.47, Spring 1981.
For a review of the androgyne within visual representation see: "The Myth of the Androgyne", Robert Knott, in **Artforum**, Nov 1975.

Blake, Spirit of Fire

insidious because they are self-administered. The areas I have in mind are:

The question of class and class-struggle. That continuing and persistent crashing of gears that takes place in the movement from marxism to feminism and back again. It *is* important that the hyphen between Socialist and Feminist be retained.

The reef of sexual preference, or to be blunt, heterosexuality. Hardly broached, this one, at a theoretical level, but certainly a tension that has caused many men and women to vote with their feet. Thankfully there are signs that we are at last emerging from the swamp of the early seventies, where sexual preferences were often taken up more to acquire a facile political credibility than for pleasure.

Finally, there is perhaps the most profound of these rifts, the question of politics. Again, as Martin says in his articles — 'just what does constitute political activism today?' The crisis which began in Europe in '68, was fuelled by Punk, and which finally brought the curtain down on the inanities of Lenin and Bakunin as credible political alternatives. No more partinost, no more heroes.

Every modern (and not so modern) historical tendency which aims at totalizing its movement secretes a utopian image. How else could meaning be organised, sustained, or action projected. Create an origin and you posit a destination. Dispersed across the varying types of Feminism there *is* a guiding dream, a singular point of reference towards which, explicitly or not, the lines of force tend to converge. That point is the utopia of the androgyne — its aim, the releasing into the historical process of individuals ungendered, but hopefully not desexed. It's too early to say whether this vision is a true prefiguration of the future or an imaginary bandaging station of the soul where we can, momentarily, reflect upon a life liberated from sex and desire.

The literature on androgyny is not, as yet, very great. But it is there and has been causing a minor flurry of books and articles in the States. [2] Explicit references to androgyny, however, are not an essential requisite. To paraphrase Foucault, it's more a question of the *episteme* at work with certain discourses; discourses which have generalised themselves within Feminism. As the movement has grown and solidified, there have emerged a set of rules and procedures for producing truth. The logic is pure culturalism at its worst, with a dash of Freudian revisionism to add flavour. The melody goes something like this:

Sociality is *roles*. . . roles are sociality.
Each role is a selection of traits from the full range of human potential. (Remember Ruth Benedict's cultural arc in 'Patterns of Culture.')
Gender is a collection of roles, or a meta-role.
Traits associated with gender are sex specific and cloneable.
Under patriarchal sociality profound imbalances occur between the roles ascribed either side of the fault line of gender.
Social conditioning into roles is more about lost opportunities than positive acquisitions. (What you lose on the swings is not regained on the roundabouts). *De-conditioning* out of these roles — now *stereotypes* — would lead to an explosion of personal fulfilment.
The full realisation of this project is the creation of individuals who combine some of each of the characteristics, traits, skills and interests that we now associate with the stereotypes of masculinity and femininity.
In other words, the androgyne.

At root, this is the 'cracked-pot' theory of sexuality. Each of us is the fragment of a once magnificent vase — *if only* we could stick the pieces back together in the correct way, then human beings would be redolent with wholeness. At one time or another, who amongst us has not drawn on this fountain of truth. It's very ubiquitousness has made it into the fast food of sexual politics — handy, flashily packaged, but ultimately unrewarding. Its dream is the promise that, with the abolition of gender, the long night of suffering will be over and real sexual history will commence. It draws its strength from the persistent and recurring image of the hermaphrodite/androgyne in religion, art and myth. It can point to Freud and his insistence upon sexual non-differentiation in the human infant. And bolstering all this up are the utopias of physical and biological transcendence — what sex *are* angels?

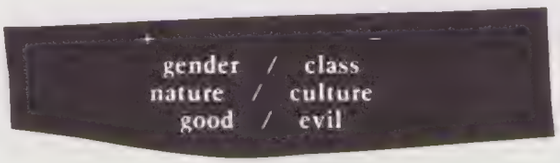
Let's be crystal clear about what I am saying. I consider the utopian impulse to be crucial to any radical movement worthy of that name, but there are utopias and then there are utopias. Over the past decade much good analysis of the utopian image has been produced. It *had* to be, when confronted with the spectacle of 'radical entrepreneurs' flogging off the dreams of a whole generation to the highest bidder. Certain of the more perceptive critics realised that utopias attempting to delineate the consequences of the end of sexual repression may not have quite the same

Caspar Bauhinus, 1600

Hepburn

Bowie

impact in a world actively collaborating in the dismantling of the more archaic taboos of family life and sexual difference.So the question was no longer one of framing the utopian image as 'the realised vision of this or that social ideal or ideal society' and then giving it the old thumbs up or down according to whether the world depicted was politically progressive or reactionary. Rather, the question now was one of trying to grasp the utopian image in terms of how it is able to negotiate and resolve, *in the imaginary work of the text,* those tensions fermenting in and on a fractured reality. Anyway, to attempt to demonstrate that elements A/B/C, etc., of a particular utopian image are false, unrealizable, or unworkable is pointless. . . utopian even. Just as emotional felicity which the utopia of the androgyne imparts comes from its suppresion of one of the terms of the oppositions listed below. So. . .



A Whiff of Grapeshot

Class does not exist outside of gender and gender does not exist outside of class. They cannot be construed as separate but equal, they are, always and ever, in train together. That which the image of the androgyne claims to overcome, are in fact categories of its own making — idealist constructs of femininity and masculinity. As soon as they are specified, then there are only *class femininities* and *class masculinities.* Current myths of androgyny achieve their generality by supressing that crucial determinant in the construction of gender. The practical consequences of this have been numerous. We have had the positing of a set of undifferentiated Women's Issues, many premised upon the desire to extend a certain type of bourgeois individualism to women construed as pure gender. For example, where some groups have demanded the right to extend and define their sexuality in a more labile fashion, other class fragments may still be trying to organise for themselves a less anxiety-creating form for heterosexuality. Androgyny, by treating gender as a one-dimensional/unitary phenomena, elides the quite different ways in which women are inserted into the labour market, as well as the differing forms of the social relations *between* the genders at varying social levels. Re-read the text that has become something of a classic in feminist art circles — Barry and Flitterman: 'Textual Strategies: The Politics of Art-Making' (*SCREEN,* Vol. 21 No.2, 1980). Its simplistic equation of femininity = social construct and its rhetorical plea for art to bear witness to this, (not a hint of *how* much construction takes place; not a whiff of class differentials), this text now reads like an in-house squabble over the rights to the duplicating machine. Griselda Pollock's demand at the end of her article in Block No.6 1982, concerning the need for art history to

> *'identify the specific configurations of bourgeois femininity and the forms of bourgeois mystification.'* [3]

comes as a breath of fresh air and could be applied with profit to areas other than just art historical research.

Having neutralized class as a relevant determinant of gender, androgyny proceeds to level out questions of sexual preference into individual choice. Sexuality becomes unhooked from that nexus of social relations which both construct and give it meaning. Having bracketed out the social it shifts the weight into personalised 'selection'; a series of voluntaristic throws for authenticity — acts of pure consciousness, and like all such strategies it conceives of sexual preference as an existential act of will rather than social process. In his book 'The Sexual Fix',

3 "Vision, Voice and Power: Feminist Art History and Marxism", Griselda Pollock, in **BLOCK** No.6, 1982.

Stephen Heath falls foul of this particular error. After perceptively exposing the repressive desublimation at the heart of what he calls 'the big O', he then let's rip with the following beauty —

'What you cannot be allowed to be is **sexual,** *multiple, various, a kaleidoscope of moments and possiblities, infinitely desiring. . . '* [4]

But within what family structure, within what type of economic placement, within what ideology of the masculine and the feminine does this have any implications beyond windless rhetoric? Here the utopia of the androgyne begins to display its origins. It comes from a class fragment of the bourgeoisie where precisely these kinds of dimensions can appear *as ancillary, can appear as resolved.* **A fragment where a more liberal ideology of the family, where a more flexible definition of masculine and feminine holds, and where the social consequences of 'going against the grain' have begun to lessen. How quaint this voice from that period now sounds:**

'It (the myth of the androgyne) urges us to state, without fear of seeming incompetent to our peers and superiors, that we suffer violent psychic damage from being required to substitute institutional and professional identity for real identity.' [5]

As though some more relaxed and modernised version of 'free-time' could ever begin to provide us with a 'real identity'. Tell that to the troops in the dole queues and you'd get lynched.

4 **The Sexual Fix**, Stephen Heath, Macmillan, 1982, p.142.

5. Daniel A. Harris, see above, p.173.

Magritte, Gigantic Days

Discontent With Civilization

Androgyny, at least in its latest incarnation, is strangely archaic in its conception of the mesh between gender and sexuality. It has suppressed the truly radical elements to be found in Freud and instead gone back to a form of militant humanism — a sexual Jacobinism. In that move it over-looked the really disturbing element in psycho-analysis, that we were not mistresses in our own houses. Instead it places at the centre of the stage the fully armed sexual individual. Its valorization of a natural sexuality in opposition to the 'artificialities' and 'inauthenticity' of the cultural lead to the positing of the androgyne as a wholesome integration — an overcoming — of the foul play that took place at the time of the great primal hand-out of life.

The critique of human sexuality undertaken by Freud showed that sexual differentiation takes place on the basis of *a primal narcissim,* **not on an immediate ascription of roles according to gender. It was this that was consistently repressed and it was this that allowed Freud to show that all sexual preferences were, in one sense, equally neurotic, compounds of simpler drives and continually unstable. The myth of androgyny mistakenly construed human sexuality as, at root, about the selection of a 'mate' (of either sex), hence its imaginary resolution, with the humanistic couple residing in one body. Inevitably, a sexual moralism was introduced, the results of which have been neatly fingered by Juliet Mitchell:**

'Despite Freud's work, the temptation is still to see sexuality as interpersonal sexual relationships and sexual fantasies or auto-eroticism as perverse. Thus in some ways it has been far easier for homosexuality to be accepted than say fetishism. In other words, sexuality, to be 'decent', must have an object.' [6]

A great deal of vacuous holier-than-thous resulted from this reading of sexuality — the disparagment of women who were feminists and yet retained their heterosexuality. The unblinking acceptance of a number of extremely dubious developments within Gay Culture*. The almost impossible project of calling oneself a radical and continuing to enjoy one's fetish. The 'Sexual Revolution' was particularly hard on rubber enthusiasts.

'Drag queens, leathermen, rubberfreaks, boy-lovers, girl-lovers, dyke sadomasochists, prostitutes, trans-sexual. . . We are not like everyone else. And our difference is not created solely by oppression. It is preference, a sexual preference.' [7]

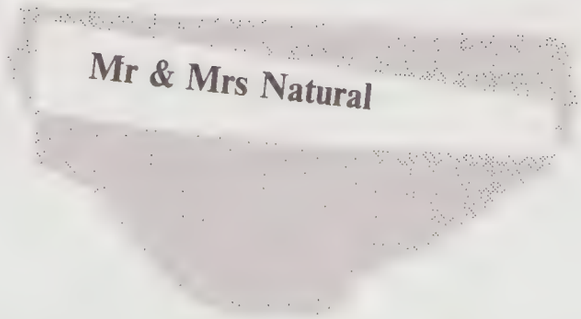
And so desire continues on its scandalous way, seemingly impervious to *all* **the panaceas placed before it, be they repression, promiscuity, or the couple.**

6 **Psychoanalysis and Feminism**, Juliet Mitchell, London, 1975, p.16.

* I'm thinking here of the ease with which the transition from passion to package has been accomplished. That ready acceptance of a namable identity and an identifiable name.

7 "The Sexual Fringe", Pat Califia, in **Z/G,** No.2, p.1.

El Lissitsky



The final tension that I want to examine in relation to androgyny is the problem of contemporary political activism. It's my feeling that the myth works over this tension by collapsing, what is a real and profound crisis, into an optimistic triumphalist ethics. Strictly speaking, the attraction of the image lies not in whether it is a desirable sexual state to be achieved, but rather in the fact that resolution of the domain of sexuality works as a covert metaphor for the triumph of good over evil. It's a narrative about salvation. Evil derives from the prison-house gender conditioning, from frustrated desire in its diminutive sense), and from that other great American Liberal myth, lost opportunities/wasted resources. In overcoming gender typing by housing everything under one roof, a state of beatification will be reached, mediation ends, and the individual will resonate with all possibilities. As a metaphor for wholeness there is nothing particularly objectionable about the image of the androgyne, but it is as an image of *wholesomeness* that its ethical shortcomings are displayed. Everytime I hear the word 'celebratory', I reach for my gun.

The concrete effects of this have crystallised out around the issue of separatism and its meaning. It has shifted from being a political tactic to a way of life and in the process embedded a certain cultural disposition (one might almost say 'taste') into certain strands of feminism. In its dismissal of the realm of patriarchal sociality as evil, it unfortunately plumped for its sororal twin, romantic naturalism; the androgyne became an anodyne. Rather than following through Gramsci's dictum of 'a pessimism of the intellect' and submitting the dominant ethical structures to a thorough going critique — up to the point of deploying nihilism in the service of the revolution — it fell back onto shallow dreams of wholesome integration.[8] The androgyne, that mellifluous figure of non-contradictory naturalness, began to resonate with a number of suspect strands of conservative anti-modernism. This recrudescence of the natural was picked out in a thousand and one cultural minutiae — tastes in music, food, personal appearance, all participate in this. [9]

Again Juliet Mitchell can be relied on to keep her head when all around her are losing theirs:

> *'Reconciling incompatibles can lead to Utopianism. . . Utopianism is not without political merit but it is interesting how often, and from what diverse perspectives, feminism seems to end up with reveries of bi-sexuality. Utopianism is often a rewrite of the* **status quo ante.** *Psychoanalytically speaking bisexuality projects an idealised infancy into an adult future.'* [10]

The resurgence of class-struggle in the advanced capitalist societies, the ironic savagery of the extra-feminist movement, of Punk and the renewal of the practical critique of the commodity have thrown our definitions of political activism back into the melting pot. At the same time it has highlighted the increasing conservatism of a great deal that passed for feminism in the early seventies. (See the auto-critique by the authors of 'Beyond the Fragments.') To question the androgyne and all its implications is not to question the Women's Movement, just the feminism of a particular period. It was a utopian image generated at the heart of the empire, amongst a class fragment that was becoming increasingly dissatisfied with the archaic carve-up of job opportunities and power allocations within the family. In the androgyne, an image was found which repressed class as a factor in sexuality, which made the liberated couple reside in one healthy body and which larded the whole project with an optimistic ethical fantasy. This androgyne cannot meet that minimum requirement of all present day sexual politics — the need to prise desire and its consequences out of the institutional arenas of the State and the nuclear family — the law of the father and of Big Brother. That remains the only measure of our progress towards real political and sexual autonomy. ■

8 See Walter Benjamin's essay 'On Surrealism' in **Reflections**, ed. Peter Demetz, New York, 1978, for a devastating critique of radical 'wholesomeness''.

9 Its instructive to note how the same utopian figure can mean, in very different ways in varying periods. The late 19th century hermaphrodite — Beardsley and Burne-Jones — signified an overdose of culture and sophistication. (Those dark rings under the eyes always gave the game away). In the seventies, the androgyne signified a state beyond culture and 'artificiality'.

10 ''Feminism Transformed'', Juliet Mitchell, in the **Age Monthly Review,** Vol.2, No.11, March 1983, p.16.

S. Rowbotham, L. Segal and H. Wainwright, **Beyond The Fragments: Feminism and the Making of Socialism,** Merli n, London, 1979.

gleebooks

A wide range of books, journals and magazines

Drama; Contemporary Literature; Criticism; Sexuality; Art; Photography; Philosophy; Politics.

Phone : 660 2578
191 Glebe Pt. Rd., Glebe 2037

Mon-Sat 9.00-9.00
Sun 11.00-7.00

THE ARTS BOOKSHOP PTY. LTD.

Specializing in the visual arts....
new, old and rare.

Hours: Mon—Fri. 9am to 5.30pm
Sat — 9am to 5pm

1031 HIGH STREET ARMADALE VICTORIA 3143 AUSTRALIA TELEPHONE 202645

Tyrrell's Book Shop

Artists Materials, Music, Records, Antiquarian Books

328 PACIFIC HIGHWAY CROWS NEST
N.S.W. 2065 AUSTRALIA

Telephone 43-5920 439-3658

SHIRE OF MORWELL VICTORIA

The Shire of Morwell in the heart of Victoria's Latrobe Valley is seeking registration of interest from Town Artists, Muralists or Sculptors who could beautify, enhance or improve the visual impact of the town of Morwell.

At least a 6 months' tenure is envisaged.

Full details will be sent for applications received by 19th August 1983.

Enquiries to Mr. I.M. Speedy, Manager-Planning and Community Development, Shire of Morwell, P.O. Box 708, Morwell, Victoria, 3840, telephone (051) 34 4744.

R.H. WATERS
Chief Executive Officer

MAITLAND CITY ART GALLERY

Brough House, Church Street,
Maitland, N.S.W. 2320

PERMANENT COLLECTION
CONTEMPORARY AUSTRALIAN PAINTINGS, PRINTS AND DRAWINGS
TEMPORARY EXHIBITIONS EVERY 4-5 WEEKS

GALLERY HOURS:
Saturday, 1.30pm - 5.00pm
Sunday, 10.30am - 5.00pm
Other times by appointment — telephone Gallery Attendant 32 7101

ADMISSION FREE

Enquiries: Executive Officer: Mrs. M.J. Sivyer,
Telephone (049) 336725/315240

ART NETWORK

POSITIONS VACANT
GUEST EDITORS (4) 1984

Four positions are available during 1984 for guest editors to present supplements relating to visual literacy, in Art Network.

Applicants are invited to submit sketch proposals for consideration. Applications may relate to particular artform, or critical attitude; of special interest will be applications which look provocatively toward expanding notions of visual culture.

The successful applicants will be required to formulate their supplement in detail, in advance; commission both visual and written texts; liaise with authors and work to deadline. All material/ideas must be previously unpublished.

All applications will be treated as absolutely confidential.

Successful applicants will receive a substantial fee.

Applications and enquiries to Peter Thorn Art Network P.O. Box 439, Broadway 2007. 02-212 5928, 212 1784

LOOM SMIRK

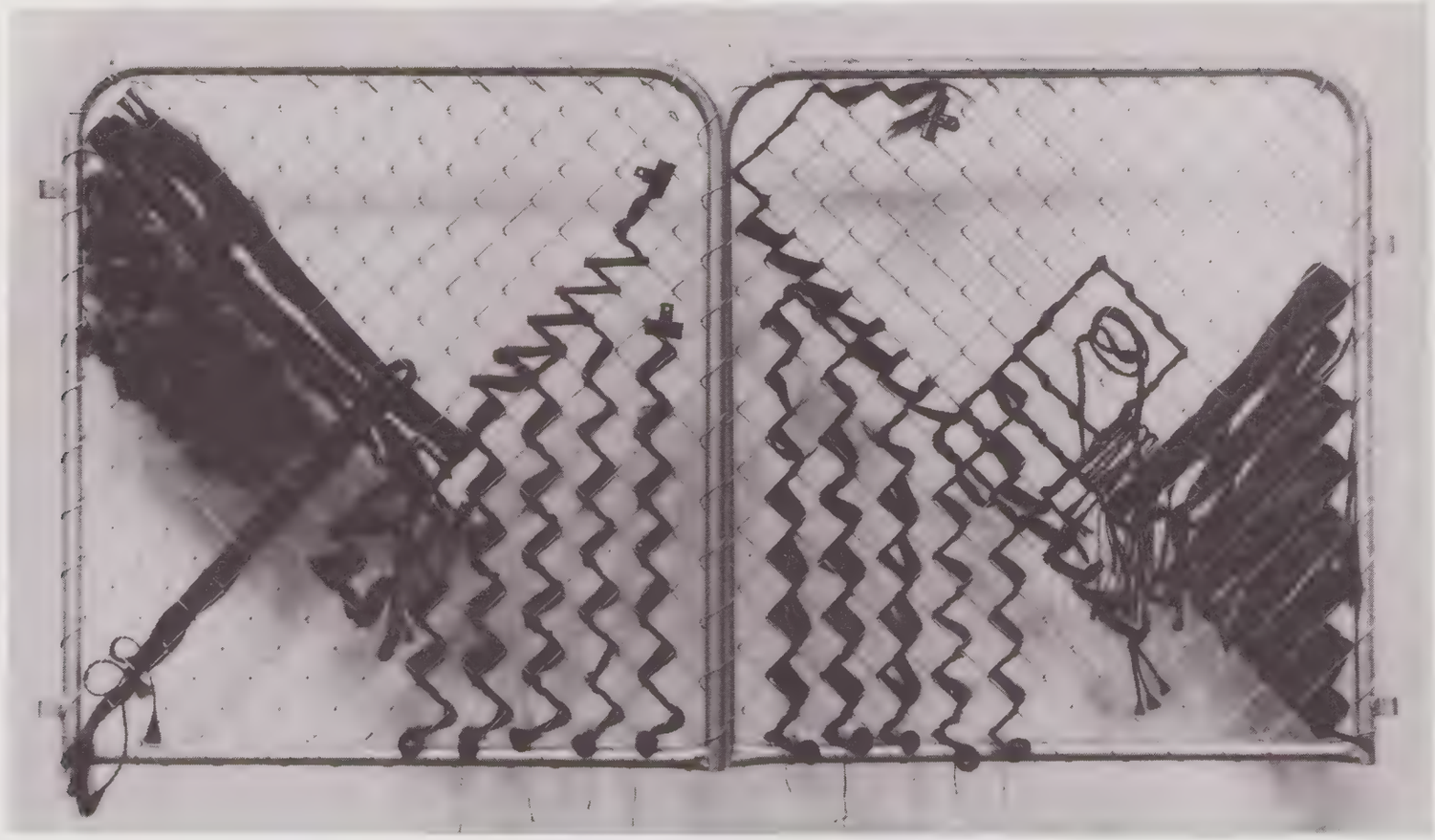
PUBLISHED BY
FRANK LITTLER

© COPYRIGHT 1976
ISBN-0-9596674-0-7

$3 from WATTERS GALLERY, 109 Riley Street, East Sydney 2010

G[U]ARDEN GATES

VIVIAN LYNN



Vivian Lynn, **Daughter of the Father,** cyclone gates, hair and paper clips, 950 x 1810mm, from the series G[U]arden Gates, 1982.

Photos: Jeremy Richards, courtesy National Art Gallery, Wellington. Installation: Janne Land Gallery, Wellington, September 1982.

Vivian Lynn, **Rebirth II,** cyclone gates, hair ribbon, 950 x 1810mm, from the series G[U]arden Gates, 1982.

MINT

ECCE HOMO

TED COLLESS & DAVID KELLY

HOUSE OF ASSIGNATIONS

I might mark the trick, shadow on the street, spy at the bar, make a move; it is inescapable. This evanescent character of the real, saturated with pointless signs, gestures of indirection. In a totally disoriented way the signs act only as advertisements, suspended in exchanges of absolute equivalence, annihilated in replicas of irreference: at that point of sheer luminosity discharges accelerate into singularity — without the intermittence that underwrites, and always articulates, the real. So how can the cruiser pick up on the signals when they are indistinct? The trick is to disguise the origin of the sign.

At stake is the currency of gratification, which is itself a value, but valued beyond price in order that the figures of experience — desire, the sexed body, its drives (. . .) — can be accounted prior to the bidding in the exchange.

The purchase of the sexual sign never takes place undercover — although the deal is always shady; rather, always in the open, on the street, it catalyses in the real, stalling us in the promises of a boundless red light zone.

So the sexual is the sign that cannot be cashed in, and sex is the non-convertible stock. It sets the standard, not because it is precious but only because it is withheld, forever behind the door, marked private. There is no question here of inadequacy, still less repression — the sex just isn't there, nor anywhere.

Being sexual: hip enough to swing the deal, experienced — as are we all — but experienced only in the endless bartering of signs. Publicity is, it always has been, the one condition of sex: that is why you can't miss a trick — by now you must know all the signs in the indifference of the strip.

This is the imperative of semiotics: a wizardry of interpretation — massive exchanges that decode nothing. Not that semiotics is ineffective; on the contrary it engenders, it encodes, conjuring a real of sex without illusion. At the first sign everything is known, everything is conned. Thus semiotics procures its assignations, meetings and exchanges: not a science but a slang, streetwise semiotics is folklore.

ARMY OF LOVERS

Today there is a militant search for the visceral sign. Seemingly diffracted on separate fronts it remains singular. Not called up by the sign it is nonetheless its discharge, signs of a visceral sign, enlisting difference to mask its quotidian occupation, inflections which dissimulate the very politics of sexuality — its separatisms, its factions, its alliances — and its politburo — partisans, martyrs and prisoners of sex. Yet for all this militancy there have never been strategies for gaining ground, for taking over; from the beginning the occupation was complete: there never was a battle of the sexes (no matter how many), only terroristic exchanges, campaigns without strategy, groundless mobilizations in frenzies of deterrence.

In these wastes did we witness a blow-out of the sexual? Is the sexual panoply the fallout from a blast that exploded the univalency of a ministerial sex? Certainly there was contamination and contagion, but nothing more than a fever of nostalgia deleriating on the real of sex miraged as its transgressive order, a ubiquitous teratology that insists we can never be sick to death of sex. This is the undeniable achievement of the sexual revolution today, sex is all we've got to talk about. But of course this is the trick, to dissimulate the evisceration of the sign and so to deter the disillusions of sex. For now sex is unquestionable, or rather sex is that which cannot be questioned, which was the triumph of that spectacular insurgency re-investing sex at every turn. Sex, impossible sex, inviolate, irrefutable, is the prince of the city.

QUEER STREET

In a strange way, everything is permissible — the sex-prince licenses everything. The power of the prince appears only in this: to guarantee that there are no princely directives, simultaneously guaranteeing that, for us, there is something to be done. Therefore, everything is imminent — a pure logic of deterrence. For in this state we cannot make a move: all moves are equally possible, all are exchangeable, but always there is a terror in the first move.

And the revolutionary question, What is to be done?, only confirms this paralysis. The incessant search for priority — always composing an agenda of pleasures — disguises the actual answer: everything and nothing. Yet this persistent question, posing desire and the assumption of power, still attempts to forestall the realm of indifference, which is the only imminence. In the meantime, terror answers terror; in the meantime, everything takes place. From the first move, at the first sign, everything is terroristic; so how can the cruiser make a move? Suspenseful, still in the indifference of the strip. ■

serious undertakings

DEBRA DALEY

A *Not To Be Missed* banner quote should be plastered across the poster for *Serious Undertakings* — a thirty minute film directed and written by Helen Grace, produced by Erica Addis.

In a country so intoxicated by a combination of its recently revealed past and polemic appropriated from abroad that its critical faculties have surrendered either to inertia or dogma, the importance of this film cannot be stressed enough.

Independent film-making practice has been illuminated, particularly in the last decade, by the vigorous development of film theories informed by semiology, psychoanalysis and Marxism — approaches that pay attention to political context and assume that a progressive technique encourages progressive practice.

For feminist film-makers responding to these areas of analysis, the impact of radical methodology upon the question of the representation of women is crucial. Films like *The Life And Times Of Rosie The Riveter* or Adele Starr's *Australian Women Composers,* to name but two, have already helped us to appreciate the failure of history to acknowledge women's contributions; these documentary explorations suggest there are significant structural defects in a system designed to exclude.

Serious Undertakings undertakes a provocative job of inspection. It belongs to a burgeoning category of feminist films abroad (examples from Britain are *Song of the Shirt* and *An Epic Poem)* that aim to question by sabotaging the linear impulse of history and its reflexive, narrative, the shady relationships between history, myth and representation. In pursuing its stated concerns of "politics and the production of history, sexual difference and 'national identity' ", *Serious Undertakings* makes a very pertinent contribution to Australian film culture.

Bryan Brown, slouch hats, and the convenient outback naturally have their place, but the jejune nature of most mainstream scriptwriting in this country owes not a little to a generally sloppy attitude to any kind of critical analysis. An alternative body of work should — and must — exist to force the issue.

Serious Undertakings consists of five short episodes, each introduced by an intertitle and linked throughout by a recurring motif of "maternal femininity". Visual and verbal montage supplies the major disjunctive device but the judicious use of computerised special effects in certain shots helps to dissolve the image.

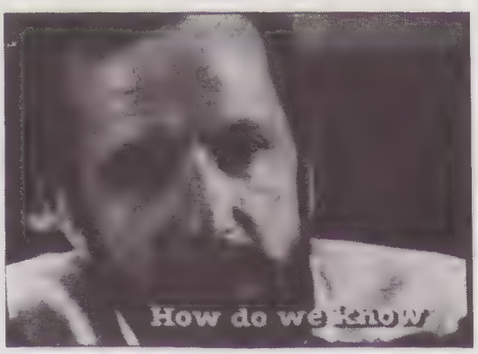
The film opens with a slow pan over the city accompanied by a bush atmosphere soundtrack and Henry Lawson's description of a landscape far removed from the Harbour Bridge and Centrepoint. The title quotation (from Julia Kristeva) rolls on screen: *"I have the impression (some feminists) are relying too much on the existentialists concept of women, a concept that attaches a guilt complex to the maternal function. Either one has children but that means that one is not good for anything else, or one does not, and then it becomes possible to devote oneself to* serious undertakings. . . "

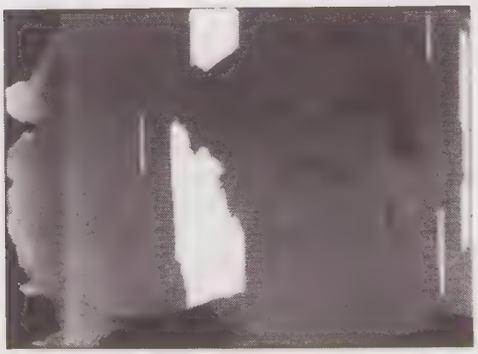
The dichotomy of feminine/masculine subject matter is then presented as a clash which "underlines the impossibility of making a film about childcare and femininity as well as pointing to the difficulties of trying to produce 'positive' or 'realistic' images of women." A female voice declares — "She just wanted to make a film about childcare" and a male voice responds with "I'd rather make a film about the Baader-Meinhof gang." And suddenly we see the re-enactment of a terrorist kidnap scene where a baby's pram rolling out into the road is used to stop the victim's car. This scene is shown several times, its different points of view examining the shifting potential of compositional decisions and commented upon further by the following tracking shot in a maternity ward over which a woman's voice adds another perspective on the action.

What has come to be representative does not happen in a vacuum. Episode Two introduces the context of myth that shores up national identity, with the caption "These Melbourne painters believed in something." And the distillation of landscape began. A child recites the first line of Dorothy MacKellar's *My Country* — "I love a sunburn country/ A land of sweeping plains. . . " — as the camera very deliberately pans over Frederick McCubbin's *Pioneer.* Both *Pioneer* and Lawson's *Drover's Wife* have been simmering for years in the crucible of national character, the notion of which continues to be refined in the present through the selective retrieval systems offered by "history".

This, as Helen Grace points out in her background notes for the film, also has a bearing on the imperatives of the Australian film industry. To be eligible for tax concessions, a film must demonstrate "significant Australian content". Well what, beyond where-there's-a-will-there's-a-koala and "Advance Australia" T-shirts, is

"I have the impression (some feminists) are relying too much on an existentialist concept of woman, a concept that attaches a guilt complex to the maternal function. Either one has children, but that means one is not good for anything else, or one does not, and then it becomes possible to devote oneself to serious undertakings."





A FILM ABOUT FILM, POLITICS, CULTURE AND PLEASURE

Six stills from **Serious Undertakings**, thanks to Womens Film Coop, Sydney.

significantly Australian? Presumably it is more than just location, the implication being that (past) evidence exists of abstract qualities that proudly signal Southern Cross-dom. "History" suggests that the template of Australian character derives from the "pioneer spirit". The present still urgently salutes those rugged ancestors who combatted a harsh land with spectacular self-reliance, jocular mate-iness and an heroic disdain for hardship.

Serious Undertakings believes that this legend was never actually *there.* That what we recognise is based largely on authorial intervention. The legend was wrought, in part, by writers like Lawson and McKellar and the Heidelberg School painters whose representation of those times and that landscape have made it an historical fait accompli. The figures in that remote landscape also speak of sexual difference, division of labour and exclusion. The woman's presence is assumed, but as far as activating the myth is concerned, she is an involuntary absentee.

Grace and Addis emphasize this with the camera's tight circular close-up panning of McCubbin's painting. Usually a painting is regarded at a certain distance and the boundaries of its frame acknowledged. *Serious Undertakings'* scrutinising camera seeks to avoid the fixed point of view, the false objectivity which works hand in glove with myth to foster retrospective cultural authority.

The voices of authority boom from the still groves of Academe. The film introduces three men and one woman who separately theorize about landscape painting. In keeping with the intellectual and artistic control that permeates this film, these talking heads are played by professional actors who represent types in the usual practice of art documentary. Some of this discourse takes place in a kitchen so House & Garden that it resembles a commercials set. The irrelevance of this setting as anything other than a stage which complements a certain brand of argument forces the recognition of the 'discussions' as being no more than static monologues. That is, all talk and no action.

The interviews continue into Episode Four which is titled "Who do you think you are?" It is here, where the academics pursue their ideas about Australian culture and history and their own relationship to it, that the inadequacy of the talking heads convention is revealed, as it actually breaks down and is disabled. That Grace and Addis are intent on destroying this mode is again an interesting progression. A considerable body of films made by women in Australia is located firmly in the realist documentary tradition. These films possess a valuable feminist perspective, but methodologically, their analysis is restricted to, as Grace says, "the position of (rather than the *positioning* of) women".

Meanwhile in *Serious Undertakings* the disruption gathers momentum. A series of teletext questions infiltrate the bottom of frame as the theorizing continues. Questions like "How do we know he is honest?" and "What is honesty if not the demand to be exploited?" The face of one theoretician begins to dissolve as he is talking about feminism, until his visage is blanked out and reconstituted. The male discussion of feminist theory strikes an apt note. It has been easily appropriated, in a spirit of ideological eclecticism, for the critical arsenal that fires academia on a variety of subjects. This section of *Serious Undertakings* reminds us that there is a danger of feminist politics becoming less of a challenge than an index of critical trendiness.

It is an attitude which already seems detectable in mainstream cinema. For example the tentative feminist consciousness that resonates anachronistically in *We of the Never Never,* Dustin Hoffman's much advertised discovery of a "woman's sensibility" in *Tootsie* and the homage paid to the fighting spirit of Frances Farmer in *Frances* wherein Hollywood offers its final insult to her memory by inventing a fictitious male support figure to sweeten the bleakness of her "true story". This kind of foregrounding of women is simply meretricious. The lingering sense of dissatisfaction one feels about these movies, along with Hollywood's previous feint at feminism a la mode in films like *An Unmarried Woman, It's My Turn* and the execrable *Old Boyfriends* is rooted in the absence of any hardworking analysis of the question of representation.

Serious Undertakings ends with an excerpt from the Odessa steps sequence of Eisenstein's *Battleship Potemkin,* famous, of course, for its promotion of the principle of dialectical montage. Here Grace's earlier leitmotif of mother/pram/steps declares its influences. The references to Eisenstein underline the film's mission.

"Making sense of life is never simply a process of description. It is always an active, productive *practice.*" That goes for the audience as well as the film-maker. Denied the beguiling satisfaction of narrative, the audience has to become intellectually engaged, recognising that the apprehension of 'reality' must constantly change to accommodate new ideas.

This trenchant film does much to challenge a status quo which upholds not only a lack of commitment to a critique of the representation of women, but also a misrepresentation of the subjects and ideas embraced by 'women's films'.

Instead of being consigned to a ghetto reserved for 'independent art films' they deserve to be promoted at home and abroad with the same zeal that is accorded Australia's so-called 'prestige movies'. ■

TERRY SMITH

Notes On Art Criticism Now

Transcript of a talk given to the Tasmanian Writers' Union in association with ANZART, Hobart, May 1983.

What passes for criticism here, as elsewhere, is determined by a set of functions which might seem conducive to a pleasant life, but they are not helpful in the making of a serious art, or in the development of an interesting practice. Such a practice is valuable *because* it is problematic, because it embodies and expresses the contradictions of our lives more vividly, more productively than any other imaginable practice. Yet a constructive criticism *is* possible, and it is possible *here*.

NEWSPAPER NORMALITY

The romance of creativity breathes heavily through the printed columns of regular artwriting, evoking fantasies of freedom even as it systematically destroys them. What is this set of functions? 'Criticism' is mostly devoted to *promoting* artists as possessors of unique sensibilities, bits of which are available in the form of attractive, hand-made middle-sized light-goods, usually expensive, typically tokens of the subculture of the rich. The *reviewing* purpose of 'criticism' acts as a guide towards efficient consumption of this sort of experience, enabling the 'middle classes' to vicariously participate in it. As well, such writing has the task of *orienting* those who need to have taste through the stormy waters of style-change, those strangely external gusts which seem to have the odd effect of imposing similarity on supposedly individualistic creators. A further, still broader job is that of *myth-making*, perpetuating such choice ideological figures as the free genius, the 'Australian-ness' of the bush, the pliable singularity of our national culture.

If you trangress any of these cherished fictions, you quickly discover their power. I was obliged to resign from the *Sunday Australian* in 1970 for attacking the U.S.-Australian war against Vietnam in the course of explicating a painting on the subject by Richard Larter. In 1981 I left the *National Times* because a study of the Perspecta exhibition was brutalised so that my discussion of male sexuality in Peter Booth's *Painting* was buried at the back of the article instead of opening it, as I had intended. Criteria of relevance and readability could have been invoked but, in my experience power over interpretation of these rhetorically neutral measures tends to be exercised only in defence of these limits. What prevents newspaper reviewing from becoming criticism is not just deadlines and the 750 word limit (although these are hellish enough), but the strength of our cultural fictions. Only when they are under dissenting question do you get space for criticism. On the *Nation Review* I was able to address issues in essays of at least one page (2000 words), fortnightly, with at least one photograph to indicate what I was talking about, and minimal editing as to expression and absolutely none as to meaning. These conditions were always scrupulously honoured — in one instance, at considerable legal expense. If a number of people could practice under conditions such as these, then we might see the groundwork of a critical discourse being laid.

In making these remarks I am not wanting to deny the value of being assisted to enjoy the pleasures of paint, the struggle of image-forming, the agonies of irony . . . On the contrary, the restrictions occur because many people, even otherwise intelligent ones, conceive the critic's task as confined to explaining his or her intuitive preferences, usually in a language which amounts to little more than rehearsing the right (posh) noises about the easy pleasures. Sometimes, idiosyncratic responses fiercely put by an interesting person, can open up spaces closed by careful pedantry. Helen Grace recently showed this to be the case with Max Dupain's writing about photography *(Art Network*, 9, Autumn 1983). The outstanding regular criticism of a visual medium recently has been that of Meaghan Morris on film, but the Fairfax organisation, following their commercial logic of addressing the economically most relevant audience for a subject, have isolated her writing to the *Financial Review*. These are exceptions. Most reviewing eventually collapses into the twin norms of feeble politeness (James Gleeson) or angry partisanship of conventionality (Patrick McCaughey and a successor on *The Age*, Memory Holloway). Robert Hughes seems to see his task as popularising the latter approach. In all, it amounts to a thicket of dull duplicity apparently impenetrable by the demands of criticism itself.

A TALE TOLD . . .; SINCE THE LATE 'SIXTIES AGAIN

Criticism, too, has had its difficulties, especially in the past fifteen years. Indeed, it has been an exciting time to be involved in it, mainly because a number of tendencies have emerged, all with the potential to transform the practice itself. All have effected it deeply, all have collapsed back before achieving dominance, all still remain influential although varyingly. I propose to review them here, not in order to fill the vacuum of an otherwise vacant subject but because they provide a framework for approaching what I will argue to be the lively possibilities of the present.

Nor will I confine myself to Australian examples only. Models of practice were not restricted to our shores — most were not initiated here, although some were, and all take on particular inflections here. Criticism has been very much part of the phase of internationalisation, of professionalisation of art and its institutions during the past twenty years. But a qualitiative difference marks off the present: we can now *choose* how, when and where we will participate in all this, whereas before we were *chosen*. Some of us actually practice art and criticism overseas as well as here, and do so without surrendering to expatriatism or too much self-conscious guilt.

Tendencies in criticisms, from the late 'sixties:
(i) *Residual historicisms*, grounded in the necessary separatedness of modernism and in the privileged sensibility responding to isolated

artworks. For example, formalism. Not much of this about any more, except as part of the blanc-mange of normal reviewing.

(ii) Expanding artworld practices in favour of excluded, mostly minority, groups necessitated *specialist criticisms;* for example, those from feminist, black, nationalist and gay perspectives. These encouraged self-awareness, collective consciousness, as well as demanding space within the artworld.

(iii) Similar pressures from more broadly-based and traditional political organisations, combined with repulsion from the apparent formalist dominance of traditional media-based art practices, led to a revison of the usual divisions between 'art' and its 'institutional' supports. *Critical practice* employed a variety of forms to address a more complex object — in which it also participated — the 'art discourse'. (Although definitive of the period, this tendency has rarely been discussed in general terms. Exceptions are Helen Grace et al., 'Mods and Docos: Critical Practices in Photography', *Australian Photography Conference Papers,* W.O.P.O.P., Melbourne 1980, and Terry Atkinson's remarks on 'Didactic Conceptual Art' in a catalogue essay for his Whitechapel exhibition, London, April-May 1983.)

Tendencies in criticism, from the 'Seventies:

(iv) Abandoning the artworld, substantially, for *critical work amongst the subcultures.* Feminism again, within the various women's cultures. Within the labor movement, amongst certain communities. Also included here because of their relations to various academic and practical practices are certain theoretical projects (e.g. that around *Screen* magazine) and historical revisions (e.g. ours of Australian art, of modernism in the U.K.). This abandonment left the old market, school and grant-supported field to two avant-garde residuals, which follow.

(v) *October-stylism:* delight in the arbitrary play of signifiers, the pleasures of the text, the ambiguity of quotation, the edge of repetition . . . This approach converges with the unserious (fashion) and the serious (gay cultures, surviving the 'recesssion'). As with Conceptual Art much earlier, the artists involved don't need critics to 'do the theoretical work' which they can quite readily do themselves, yet they do need one or two for promotion purposes, viz. *Popism*

(vi) Finally, the criticism associated with the *New Painting Revival Bandwaggon,* onto which has leapt an astonishing assortment of relics from the mid-'sixties and earlier, both artists and critics. It sometimes seems to me that Peter Booth is perhaps *illustrating* this carnival. Victor Rubin's *Kunst Productions Incorporated: The Contortions of the Victims* 1982 shows something of its macabre character. The revival has given a new lease of life to the big shows (the Sydney Biennale and Perspecta) and to certain reviewers (Terence Maloon and Memory Holloway). But there are signs all over the world that this ersatz edifice is collapsing.

THE 1980s: THE RETURN OF THE REPRESSED

All of these tendencies continue through the present — mostly abated, mostly in a state of confusion, indulgence or fear over the apparent mess that current art is in. Yet an encouraging sign for the future of criticism is the 'return' to more direct practices of those who had earlier developed *critical practices* within the art-world or had 'abandoned' it for *critical/historical/theoretical work within the subcultures.* For all the differences and difficulties in working relationships within and between these people (and within oneself), the bases of an enriched perspective have been laid, and the commitment to a transformatory, oppositional practice remains. Thus, for example, the continuing importance of building the Artworkers' Union, of exploring different forms of collective work (including those which *begin* from the base-line of survival), of seeding one kind of work with another. These suggest/constitute a social base for a broader, more divergent but still critical practice.

Rather than an incessantly self-encircling confusion, why not see in the current situation, in the present state of the discourse, a fascinating, complex, lively and interesting set of problems which cluster around recurrent sites? These sites are those of aboriginality, landscape, nationality, class, gender, community, style, modernity . . . Although my language here is general, these problems are always specific. Generalisation is an evasion, imperialisms can work in local ways. For example, why has the recent outpouring of a distinctive body of work in and around Hobart not been written about to any extent or depth by anybody except a visiting American critic of poor quality? These problems, together, encircle us; they constitute our problematic; they shape our practice no matter how distinct it is according to their criteria. They hold as much for 'art-making' as for 'criticism'. Nothing else does, no other pathway to the problems exists. In contrast to all of the earlier tendencies, there is no larger reference-set, no securing order. There are only the processes of engagement with this clustering.

To recognise the absence of a larger reference set is not to retreat into the feigned nastiness, the noisy screeching of certain works in Perspecta 1983, nor to the coyness about this absence which had led to the abdication of commitment apparently embraced by at least official 'Popist' criticism. Assuming that the victory of international media culture is complete, Paul Taylor draws one obvious conclusion: 'Our criticism is free to become a type of *hype,* a mixture of sales pitch and fan-letter' *(Art & Text,* 6, Winter 1982, 60). Whatever ironies intended, he seems to have unfortunately taken himself at his word since writing these lines. He sees the main hope for Australian art just in the extremity of our subjection to multinational pressure — which is accurate, if you take it as precipitating critical opposition. But abject surrender (fashion notes on colour changes as you slide down into the quarry) will not magically transmute into something else (art?).

A coda, regression, perhaps an example!: A figure from the early history of the Modern reappears, albeit transformed by the new contexts. It hovers, awkward and disconsolate, sometimes an invisible historical wall decoration, sometimes disguised with a striking clarity — *for a moment Rodchenko did it!* In my article 'Against the Grain' in the *Australian Art Review* (edited Leon Paroissien, Warner, Sydney 1982) I urged a strategy of alliance between what might loosely be thought of as 'the political' and 'the experimental' as crucial to a serious art, an interesting practice, a vivid problematic. Despite charges of October Revolution romanticism (more accurate anger would query claims for the relevance of the mid- and late - 'twenties, the Five Year Plan period), I keep coming back to it . . . as one does to recurrent family quarrel, to the gentle ridicule of workmates, to the mad persistances of collectivity, to the edgy erotic of disputation between lovers. Its contradictions are the source of its value. Such alliances are always and forever fraught, their unifying thrust will always fail, yet the tensions therein are the source of useful work. No single form of alliance will lead to anything, but a strategy of alliances across the site is the only game in town. ■

(Other papers from ANZART, including those from the panels on 'Nationalism and Culture' and 'Art Now' in which many of the issues raised here are more widely debated, as well as documentation of the festival, will be published in a special issue of Island Magazine, *16, September 1983. Available from PO Box 207, Sandy Bay, Tasmania 7005.)*

'MASTERPIECES' OUT OF THE SEVENTIES and 'Tall Poppies'

SU CRAMER

Melbourne recently has seen two exhibitions of note by guest curators at its university galleries; one, retrospective in emphasis focussing on a conceptual approach to art in the seventies, the other comprising five works viewed as 'post conceptual' and mostly completed this year.

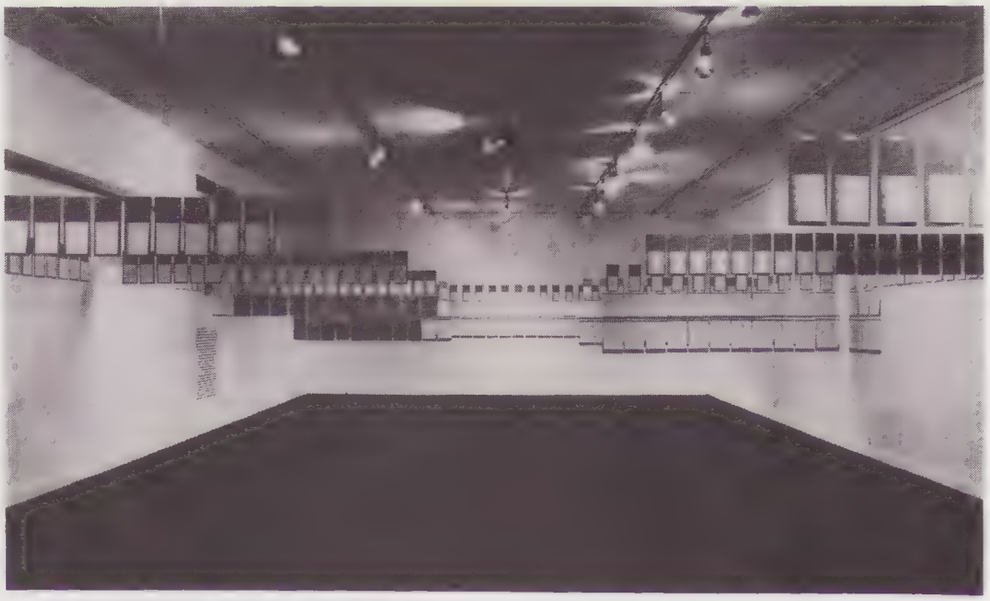
'Masterpieces' out of the Seventies

"Masterpieces" declares itself as an exhibition not only composed of "parts" but "about parts", comprising 'pieces', 'fragments' and 'details' which are the structural elements of an approach by five artists over the past decade. It is also an exhibition about connections, about the relationship between parts, about systems, structures and the breaking down of arbitrary categories and boundaries.

The theme of the exhibition is reflected in its structure, itself a series of related "parts". Curated by Peter Cripps and shown at the Monash University Exhibition Gallery, "Masterpieces" presented, over a period of eight weeks, the work of Sam Schoenbaum, Imants Tillers, Peter Tyndall, John Nixon and Cripps himself, opening with a group showing of 'current works', with subsequent individual exhibitions of so-called 'historical' work from the seventies. Here the past is viewed through its connections with the present in an attempt to locate retrospectively an approach characterised by an art comprised of 'parts', and to show how this approach informs the new 'Australian Art of the Eighties'.

Such an attempt is ambitious in its scope. "Masterpieces" may not offer a comprehensive view of this conceptual approach during the seventies, but it nevertheless points, through the selection of five artists, to certain salient lines of development during the decade. The historical pieces chosen by Cripps are linked by their embodiment of a critical perspective which, by various means relating to parts, sought to break down a modernist, reductive formalism and to challenge the self-referential art object. The exhibition shows us aspects of this critique, which at times functions at a highly self-conscious and intellectual level becoming the prime meaning, or purpose of the art. Elsewhere notions of "self" and biographic details intertwine with that critique.

Now living and working in New York, Sam Schoenbaum at first seems an odd choice for inclusion. However his piece *One Years Work* 1974, an extended performance piece of remarkably sustained obsession, suggests ways in which conceptual art attempted a model for the functioning of art. The "process" of the work's construction, its temporal aspect, is built into its structure, which comprises three journals in which the artist has detailed over a period of a year the three levels of his experience, the factual or bodily and constant (number of ejaculations, number of meals and quality of sleep), the objective, and the subjective. Narrative gives way to a series of events, impressions and thoughts structured solely by their flow in time. Seen in retrospect, however, *One Years Work* 1974 displays an odd disjunctive tension between a conceptual, cerebral and body art, its remnants hung serially and neutrally page by page in the gallery, separated from all but the "idea" of the original bodily and emotional experience.



Sam Shoenbaum **One Years Work** 1974

The possibility of more than one reading of a work existing in more than one state, is apparent in the actual installation of Imants Tillers' *Still Life No 2*, 1973. Only four of the twenty-eight pieces were placed on display, visually removed from the wider inter-relationships of the work and presented (as both Tillers & Cripps, claimed) with a renewed interest in them as art objects, as paintings and sculptures just like anybody else's. Presented thus, however, as objects in themselves these four pieces tease and intrigue both the eye and mind and through the sense that their meaning lies not at the surface of form but beneath it.

Seen within the context of the work these objects take on a complex meaning, each respectively finding its place within the four different sequences of objects — frames, boxes, wallpieces and floorpieces — which make up the work as a whole. By demonstrating what Tillers terms the "Serial Transformation of Image to Frame" each of the four sequences sets up a system of enquiry, examining the basic tenets of a reductivist aesthetic, which stresses the fusion of means and ends, form and content in art. This transformation is structurally pushed by Tillers to its logical and utmost limit, such that in one of the four sequences, a series of wooden frames edged by a photographic print, image becomes frame and frame becomes image. Surface and support are fused as the adjoining parts of the object are systematically rotated.

Like Tillers, Peter Tyndall focusses the "image" and "frame", the structural elements which traditionally define the limits of art and representation. Tyndall's painted and framed "details", *"A Person looks At A Work of Art — someone looks at*

something. . . ., 1974-77, take on the appearance of the conventional art object or painting, here installed in a repetitive and serial fashion. Presented thus the complexity and variation existing within Tyndall's central line of enquiry is made apparent. Conceptions of boundary and edge are challenged, the limits and nature of the painterly surface are explored. His stark black and white detail, *Untitled Painting No.69* , 1977, reduces his enquiry to its essences. The pattern is set up, a frame within a frame within a frame ad infinitum. Pictorial and 'real' space become part of the one continuum, the 'detail' a part of the inter-connected whole.

Presenting his work as a performance piece using slides and literary quotations, Tyndall offers an interpretation of his work in the light of his more recent interest in semiology: a search for insight into the nature of metaphor, the structures which govern and define reality and the categories and boundaries imposed upon it by language. Tyndall quotes Joyce, "Horseness is the whatness of allhorse". In retrospect his "details" attain a near metaphysical dimension, as in "Untitled Painting No.65", 1976, where edges seem to burn alight in an illuminatng flash, as a divining rod.

Peter Cripps, in his introduction underplays the key influence of minimalism in setting up these modes of enquiry, arguing that the structural complexity of the works presented is in direct contrast to minimal art's "reductiveness and phenomenological 'presence' ". Minimalism can be seen, however, as a key transition between a formalist and post-formalist phase, its phenomenological presence or emphasis on overall unitary shape or "gestalt" eschewing internal aesthetic relationships within the art object, to emphasise instead relationship external to the object — in particular between object and viewer. Both Tillers and Tyndall, through their focus on the 'literal', surface/support aspect of art, can perhaps be seen to demonstrate this key transition and the paradoxical continuity between a formalist reductivism and a breaking down of the categories which, in a Greenbergian sense, divide art from life [1].

Cripps emphasises the use of biographical structures in the ordering of parts: "an artist considers his own history as malleable, available to him at all times for reprocessing and manipulation". Personal reference seems at odds with a minimalist neutrality. In both Schoenbaum's and Nixon's pieces, however, the 'self', although a vital presence, is kept at a distance by the critical perspectives of the work and by minimalist forms.

Even in Nixon's seemingly ad hoc arrangement of parts in his *Archive, 1968-1981* and *Catalogue Raisonne*, the minimal grid appears, here formed by cardboard boxes, images of utility and production which "Spit on Stylish Ornamentation" through their deliberate and provocative non-aesthetic stance. There is a fierce and burning poetry inherent in Nixon's reworking of a constructivist theme. Here the urgency and revolutionary fervour of his written texts simmers at a distance.

Peter Cripps **Shells of Past Activities** 1974

Paintings and constructions are stacked and layered, their imagery often hidden. Two black emphatic squares, self-portraits, glare at each other from either ends of the room. In the *Catalogue Raisonne* each detail and text is itemised in numerous 'lists', a written equivalent of the neutral and repetitive grid form. By its latent vehemence, Nixon's work perhaps exemplifies 'conceptual expressionism', a term used by Cripps which brings together two streams in art, historically seen as opposed.

As Cripps views it, the conceptual approach located in "Masterpieces" informs the art of the eighties by laying the groundwork for a flexible and adaptable "Recession Art", a term applied with hindsight from the perspective of the recession eighties, referring to an art, "made under the pressure of no money and a small market", tending as he argues to be "small, easy to produce, store and dispose of". Mechanisms for storage are incorporated into the structure of works; John Nixon's cardboard boxes, layered and stacked, can be seen in this light.

The multiple canvas boards which make up Imants Tillers's *The Campfire*, 1981, and *The Corroboree* 1982 separate when taken from the wall, stacking up neatly in a pile, their composite image fragmented for a time.It is intended that each part should be capable of functioning both within the whole and by itself and should be replaceable.

Here again the structure of the work of art acts as a model for its functioning. Cripps argues that an art based on concept rather than form is more adaptable to changing economic conditions. Tillers' *n-space* and Tyndall's *handspace* are interesting in this light as conceptual and flexible spaces which transcend the institution and function at a minimum cost. These spaces are exciting, not merely for their economic viability but as ideas challenging established categories. Within this shifting sea of content and form which allows such flexibility of structure there is an inherently lateral and relativist perspective; our perceptions and the boundaries defining the work of art constantly alter [2].

The final work to be shown in "Masterpieces", by Peter Cripps' *Shells of Past Activities* 1974 [3] takes as part of its subject the elusive relationship of 'object' and 'idea'. Here biographic reference from thirteen formative years in the artist's life becomes the basis for a generative cycle which is a key conceptual model upon which this eerie and evocative piece works. Seven trestle tables represent successive years in the artist's life. Upon these are laid several backyard engine constructions, distillers

John Nixon **Self Portrait** (Non Objective Composition) 1983

or energy generators which embody the cycle of matter — solid into liquid into gas. Newspaper cuttings present history as a cycle rather than a linear progression. Library call-slips refer to literature on the metaphysics of the body and the 'transmigration of the soul', the cycles of life and death. Some of this literature appears on the table. One such article records attempts to weigh the soul after its leaving the body. Black and white photographs attempt to capture the elusive image of steam. Implicit is the reference to art, solid into liquid into gas, body and soul parallels form and content, object and idea. All are cyclically linked. The title of the work deserves attention. Objects are presented as the remnants, the husks, or shells of experiences and ideas which, like the soul seem hard to measure or image.

In the group show of current works, Cripps selected pieces on the whole more simple and compact than the complex forms, the multiple and shifting parts of the historical works. There appears in the current works an apparent willingness to view the art object as something hanging on the wall, as in Tillers' canvas board works, Cripps' *Film Phenomenon* and Tyndall's "details", *Someone and Something Because , . . .* 1982. At the same time, however, the critical perspectives contained within these works challenge the functioning of that object in any formalist sense. The use of recycled and media imagery by both Tillers and Tyndall, and the predominance of monochrome over all suggests an engagement in a wider critique of representation.

"Masterpieces" showed us how fruitful a retrospective approach can be, indicating how the past can inform the present and how current perspectives can alter our approach to the past. It also provided the opportunity to view certain key conceptual works from the the seventies on loan from the Australian National Gallery, Canberra and rarely on view. The complexity of many of these pieces is that there is a wealth of material to be explored and written about from that decade.

Tall Poppies

An exhibition of five pictures curated by Paul Taylor, *Tall Poppies,* shown at the Melbourne University Gallery, presents the work of five Australian artists who have been selected by non-Australian curators to exhibit overseas. Expressive if not 'expressionist', these five diverse works hung one each to a wall or room, resonate powerfully with each other, sharing a strength of imagery and largeness of scale.

Taylor's introduction is a romantic and consciously rhetorical piece endorsing the values of "greatness' and "uniqueness" in art and calling for an attempt, in the aftermath of modernist, to recover: "for the artist his vision". Such an approach would seem to embody a marked shift from Popism where Taylor focused on what he referred to as the "rhetoric of photography". The key principle of this "rhetoric", Taylor argued, is the reproduction and quotation of pre-existing images, a process offending, as he says, "the modernist canons of authenticity", and undermining the uniqueness of the creative act.

Popism last year succeeded in polarising a division between an expressionist and subjective art, as against a conceptually based art involving a critique of representation. *Tall Poppies* however suggests that the terms of this division may have been an over-simplification, presenting us with too rigid a dichotomy. Each of the artists in *Tall Poppies* has for some time been engaged in one or more of conceptual, performance, film and video arts, the experience these informing their recent large and expressive works,

The scale and tenor of the work in *Tall Poppies* reflects, for some, a consciousness of the moment, of what is in the air; Zeitgeist and "new image" for example. There is a desire not to be marginalized, to rigourously confront such art on an equal footing and in the same gallery space. Taylor suggests a degree of opportunism in benefiting consciously from "painting's cultural privilege as a bearer of significance."

Evident too, is a manual and bodily involvement with the 'materials' of creation, the traditional mediums of painting and drawing, which contrasts with the domination of the 'idea' in conceptual art. In Dale Frank's piece *Limp Trees That Have No Wooden Ships When Migrated (Only Mothers and Stumps)* (1981-82) endless waves of pencil are swept across the surface, swirling vortexes and lines imaging in dark and light a corporeal and sinuous space. Lines are focused by forms suggesting conception and death, the cycle and organic unity of matter. Mike Parr's piece hanging opposite *Do Padero Coco (Self Portrait As A Pear) To Have Done With The Judgement of God 1983* contains strong currents of sexuality, the rounded and fluctuating image of the pear drawn with a sensous fluidity of form, charcoal thick and rich in texture. Depicting his face three times misshapen and invented, Parr fuses subjectively with an analytical distance focussing upon the fracturing and distortion of: "the self" layered mirrored and alienated by the infiltration of photographic reality into the "psyche": "I am always mixed up with my depictions", Parr has said [4].

Imants Tillers **White Aboriginies** 1983 oil on canvasboard units

At either ends of the room, Imants Tillers' *White Aboriginies* 1983 and John Nixon's *Self Portrait (Non Objective Composition)* 1983 offer strongly contrasting approaches to pictorialism, the one painterly and turbulent, the other seemingly iconic. Both works suggest a recent shift in their formal arrangement. Tillers, still working in "parts" here, organizes his pieces into a single unit which declares itself as a painting. John Nixon replaces stacking and layering as a method of construction with a spatial and elegant arrangement of parts decoratively set out by a grand piano incongruous with the pail of potatoes placed upon the top (The Orange Eater alongside "The Simple Man"). The spirit in his image and text, the stark brilliance of black, white and red are displayed and allowed to sing: "Neu Wilden (With Song and With Banner)".

In Imants Tillers' *White Aborigines*, this approach has an explosive and startling effect. Quoted and reproduced images are conceived of as active presences. The surface itself is the focus of impact where these images meet and collide. Strange, gothic silhouetted figures retreat away from the viewer towards the tinted surface, reeling back at the violent point of contact. At the same time, falling figures, as in an avalanche emerge dimly visible from beneath the painterly canvas boards — shadow remnants of another world, a hidden illustration deliberately painted over by the artist.

The title White Aborigines creates yet another collision, a seemingly irrational and nonsensical relationship between image and text, which points to Tillers' interest in the arbitrary and in the conflicts and resonances that can occur from chance connections. Apart from the 'black' Aboriginal pieces appearing, as Taylor tells us, by "default" in John Dunkley Smith's *Interior No.7 (University Gallery) Melbourne* (1983), there is little specifically Australian subject matter in Tall Poppies. Notions of a regional or national identity, a truly "aboriginal art" seem not to appear, viewed perhaps as an oversimplistic response to the questions of "place" and territory when viewed from a lateral and relativist perspective [5]. Here there is a contrast with the regionalist approach of the Trans Avant Garde.

Australia is characterized in this exhibition not through any specifically local imagery, but through its Tall Poppy syndrome, an ant's intellectualism that is one of Taylor's key curatorial themes. The ostensible criteria for selecting these five artists and declaring them Tall Poppies in itself, as Taylor is aware, suggests parochialism through a certain deference to the judgement and acclaim given by curators overseas. Indeed this is part of his point, a sense of national "self" growing not from within but rather reflected, mirrored from without [6]. Taylor exploits, though does not endorse, the Tall Poppy syndrome by using it as a theme for his exhibition and perhaps by overstating its case as a key backdrop to our contemporary art.

In John Dunkley Smith's piece *Interior No.7*, there is a deliberate play upon inner and outer realities with the artist seemingly absent. In a series of slides taken in a circular progression at the site of installation we are confronted not by the interior of the artist but by that of the very room in which the viewer stands. Slides projected layer upon layer on the wall seem activated by a mechanical, monotonous and thus somehow 'external' process, which having been set in train is left to play out an ever repeating cycle. In the resultant image, space itself seems fractured with layered shafts of white light and form endlessly criss-crossing and interconnecting. By its power to image and alter the room in which we stand, the camera seems to infiltrate our reality.

The only photographic piece, Dunkley Smith's *Interior No.7* acts as a foil for the subjectivity and gestural approach of some of the other works. There is a sense in which Mike Parr's fluid and buoyant pictorial space, the texture of his materials, seeks to centre and bathe a self fragmented and alienated by a reality pervaded by photography: "I am fixing my fluidity. I am certainly surviving the machinations of the camera" [7].

Five diverse works, five striking images; Tall Poppies brings together the conceptual and the expressive in a strong exhibition of post conceptual works.

(1) For a discussion of minimal art in this light see **Post Minimalism** by Robert Pincus-Witten, New York 1977; "Art and Objecthood" by Michael Fried and 'The Recentness of Sculpture' by Clement Greenberg, both reprinted in **Minimal Art A Critical Anthology** edited by G. Battock, U.S.A. 1968.

(2) In this light, it is interesting to note the influence which Paul Feyerabend's **Against Method**, (N.L.B. 1975) has had upon recent critical thinking in putting forward a relativist view. See Richard Dunn, "The Pursuit of Meaning: A Strategy of Parts" in **Art and Text** No.6.

(3) For a fuller description of this work see M. Plant, "Quatrocento Melbourne: Aspects of Finish 1973 — 1977" in **Studies in Australian Art**, Department of Fine Arts, Melbourne University, ed. Ann Galbally and M. Plant.

(4) Mike Parr: "The Gaze As Osmotic Conductor" in **Young Blood: Notes on Art Practice**, Art Projects, Melbourne, 1983.

(5) See "Locality Fails", Imants Tillers, **Art and Text 6**, 1982.

(6) See Taylor's "Popism — The Art of White Aborigines" in **On The Beach** No.1 Autumn 1983.

(7) Mike Parr, **op. cit.**

Interview: Paul Taylor

CHRISTINA DAVIDSON

Paul Taylor is a critic and the editor of the Melbourne journal *Art & Text*. Last year he produced the *Popism* show at the National Gallery of Victoria and more recently *Tall Poppies* at the Melbourne University Gallery during May. Tall Poppies included one work by each of the five artists — John Dunkley-Smith, Dale Frank, John Nixon, Mike Parr and Imants Tillers.

Photo: Judy Annear

→↑→ I, You, We, video, 1983

Could you briefly outline your personal views on the role and function on art criticism?

I think that the function of an art critic is to be someone who brings particular roles and ideas, bodies of work and audiences together on certain points and then allow them to disperse again. It's a way of opening up a debate and an argument and that's a very healthy thing, a way of artists seeing their work in an entirely different way from, say, in an exhibition or in the studio. It promotes a different kind of self-esteem amongst artists and therefore a different, more critical kind of art. The main distinction I would draw between reviewing and criticism is that criticism is ideally an activity about art that is unmotivated by commercial concerns. At its best it is about a kind of ideal response to art.

Is the critic playing an ongoing role in the way art develops?

Yes, that is certainly true. What is often not recognised is that artists are critics first and foremost. Behind every artwork in another artwork that the piece we are looking at is in someway a response to and a challenge to and a variation of. Therefore the artists himself takes a critical attitude towards the past, as well as to the environment and other sources. So criticism is something that is inside art. But then on the other hand art history or creativity is inside criticism as well. So they are interdependent forms of creativity. Criticism is ideally neither for or against the art that it is talking about, it is about emboding some of the ideas that have made the art necessary.

You have said that you write from a position of having nothing to say and that you always make a point of saying something in an article that you don't personally believe. Why do you say this?

Well, I suppose that saying I write from a position of having nothing to say is a kind of defense mechanism. When I have been most clear in my articles is when I have made connections between things that weren't there before. At the moment I think that a lot of the things I'm saying are just painfully obvious, but because of the range of people I'm writing for and the newspapers and magazines I have contributed to, some things one **has** to say even though they seem terribly obvious. As for not believing in what I say, I think that's something we should take for granted. We should take the written piece as being an argument, a piece of rhetoric, not necessarily as being an expression of a person's particular point of view at any given moment. Also I'm very fond of contradicting myself. I think that inconsistency and error are becoming more important. They are "privilege".

Art is largely what you can get away with and that is the situation with criticism too. A lot of advances in thought have been done by a combination of means rather than by rationalism. My idea about criticism and therory is that theory is not of any use on its own as pure theory, that it is instrumental and should be used for any type of end people want; that involves strategy, subterfuge and all those kind of things. Theory and criticism should be tainted by these things. They are not free of it anyway.

What type of criteria do you use for selecting artists to write about and include in your shows?

It has always been from looking at the art. Coming across it by word of mouth or in galleries or studios. In terms of what I like, I think the very best art is art that is somehow or other didactic. Not didactic in the sense that it tells you what to do or what to think, or that it has got any type of message within a realist mode. But didactic in so far as it gives you a place to make you own connections. It puts the burden back onto the spectator to think and to act. I think that the best art makes a critic out of everybody.

You have expressed a certain disdain for both feminist and social purpose art.

It depends, there isn't just **a** feminist or **a** social purpose art and I don't mean to be generally disdainful of these kind of things. But as they are practised in Australia, in a lot of cases they are didactic, blunt and banal. In other instances they can be instructive. Often they are more about the message rather than the art and I think that's the same with the criticism. Anyway, in my opinion, the whole idea of sexual separatism works for conservative ends rather than progressive ones: it bolsters up the status quo rather than changing it, so I have to be against it. It's a paradox that art which is supposedly against the status quo often works to support it.

Dale Frank, **Limp Trees That Have no Wooden Ships When Migrated (Only Mothers and Stumps)**, 1983, graphite on paper.

Could you elaborate upon the distinctions between these types of New Painting including the Trans-avantgarde.

The Trans-avantgarde I should say, is an Italian term. It was applied originally and specifically to Italian art. When we are talking about an **International** Trans-avantgarde aesthetic, which is the case now with people such as Politi with **Flash Art** and Achille Bonito Oliva with his forthcoming book (even though Oliva's examples are not drawn from right around the world), what that art is talking about is a rupture, a dislocation. It is about a dislocation and pillaging of Art History as is a lot of the work in**Popism.** However the ways in which the rupture is manifest within the so-called Trans-avantgarde art are interesting, for although it is a celebration of rupture, it is also a celebration of powerlessness on the part of the artists. I think that **Popism** was to some degree the same. I got a big shock seeing the show up and I realised that there was a much greater kinship between pictorial signification and the process of cultural reification than I had expected. In fact the show was almost describing rather than deconstructing the order of meaning.

If you call the Trans-avantgarde art and the German New Painting expressionist", it's about a self in exile, a self that doesn't have a centred place within the body or the psyche, it's about a self that doesn't stand up anymore, a crisis of the self which is expressed perhaps by this pillaging of the past and style. But I don't think that's the case with the so-called self expressive art in Australia, of that ilk, of that Brut, painterly type.

What type of a statement were you trying to make by calling your most recent show "Tall Poppies"?
When I wrote that essay it was about a particular regional situation we have in Australia which is a history of anti-modernist thought. One looks at how other countries are using their local histories, and I refute the stupid notion that Australians are going to "naturally" use Aboriginal motifs and are going to draw on the cultures of South East Asia and this kind of rubbish. If Australians,are going to be reflexive about their regional situation, it's going to be to understand the position of combative anti-modernist thought which is really the tradition of Australian art, whether it be in the forties, the Antipodean period or in the sixties and seventies. A lot of the backdrop to Australian art was quite antagonistic to an intellectual culture.

The Tall Poppies are the artists who have this situation as their backdrop: they don't really have a lineage within Australian art, they are just isolated instances. Why these particular artists were chosen to be "the" Tall Poppies was because they have been selected by non-Australian curators to show overseas, that's all, an excuse.

In a recent article in the *Virgin Press*, Ashley Crawford referred to a "second degree elite" in Melbourne. Do you see yourself as part of this?
Yes, there is an elite situation, the "cognoscente". For better or worse there are elite situations operating here and in other countries. As for the "second degree elite", what he is meaning, I suppose, is a kind of wry group of people who are very selfconscious and even reflexive about their role within culture. Now that elite is an expanding one which doesn't strictly have anything to do with me. It's an expanding elite that is about youthful attitudes, which is on the one hand an acquiescence to dominant culture and then on the other hand is rather sophisticated in its handling of it. One sees it increasingly now in people's dress, in films, in marketing and so forth. I think that what was called the "second degree elite" is taking over, it doesn't have anything to do with us, we are products of it as much as are the windows in "Sportsgirl".

There has been a lot of controversy concerning the one-off publication *Art & a Texta*. Why did you consider it necessary to take the "New Australian Art a Magazine"collective to court over their production?
I wanted to make a piracy a political and legal issue. I wasn't at heart against the content of their publication but if it had been called something else no one would have paid any attention to them. They got a certain amount out of **Art & Text** and so I responded by getting a cerain amount out of them. I also did it for my own purpose to make the point that although my own practice has been in favour of quotation it is not about silly schoolboy pranks, or about left wing chumminess which is what they were expecting of me. I was using it to make piracy into a political case and the only way to bestow a political status onto something is in fact to drag it into the political arena, make it a joke.

Given the laws of copyright and possession, the practices of quotation within the art scene, should not just be seen as something artists like to do. There are real wars of possession of images and ideas and they should be recognised for what they are. **Art & Text** has never presumed itself to be outside the law, but has regarded itself as very much a part of mainstream culture. In a sense I was forcing a difference between my kind of political position and that of the left, which is programmatic and is of course going to attack me on all levels because it would see my line as nihilistic.

Having made differences of opinion, political differences public, I think that people are going to be all the more wiser. But I think that in the next year or two there is going to be more solidarity than there was in 1982. That was a very divisive year. The "new" art scene is growing up and has become absorbed to an incredible degree in a small period of time. I think the differences (and I don't mean to be ageist in this way at all) between the kind of "old" promoters, funders, curators and directors and the young are really becoming very marked, and people are going to get a degree of

→↑→ **Ads**, video, 1982

maturity about that. But in a sense it's the legacy of the "old", not referring to their age but to their established status, their legacy has become a very impoverished one because they have virtually left us with no young curators, no young critics. The establishment of Fine Arts departments is not generally turning out new critics or curators, and the curators of established positions in the state galleries have not brought on young people within their ranks. Artist run galleries are generally ignored by purchasing agents, whether they be collectors or museums, and so the "young" art scene , the scene that is an expression of their independence of the early eighties, has a huge battle ahead of it, which is to maintain itself critically and curatorially.

Despite the visibility that Australian artists might obtain for their work, their financial situation is not generally a good one.
I think that the battles that are going on at the moment for artist's fees and contracts are important and necessary. It seems that artists are always on the end of the line, everybody seems to be paid more than, and before, the artists. But the artists are perhaps partly to blame for having marginalised themselves from the market in the seventies when Australia was one of the few countries that was really producing a non-objective art. They probably read the overseas journals and took them too literally. They thought oh great! You really can do non-objective art, people are doing it, it's all post-Duchamp work and they were literally marginalising themselves by doing spooky performances or whatever. Whereas in other countries, more shrewd networks of art production were established where so-called non-objective artists were still selling — they weren't estranged from the market. Advanced art didn't have that marginalised condition it has in Australia. ■

Installation Art

22 June — 24 July 1983

Jim Allen
Billy Apple
Debra Bustin
Gavin Chilcott
Don Driver
Andrew Drummond
Ian Hunter
Pauline Rhodes
Michael Smither
Philip Trusttum

Ritual 1983 by Don Driver

Govett-Brewster Art Gallery Box 647 New Plymouth New Zealand Ph 85149

CERAMICS PAINTING SCULPTURE PRINTMAKING PHOTOGRAPHY DESIGN

MFA

STUDIO STUDIES

The Tasmanian School of Art is a faculty of the University of Tasmania. Its Master of Fine Arts is a post-graduate coursework degree providing for studio work of a speculative and personal nature in an approved field of study

The School provides single or double studios for individual work and an exchange of ideas through the Graduate Seminar. Available resources include a substantial Library, a Guest Lecture Programme, a Paper Mill and Communal Workshops in Wood, Metal and Video

Enquiries should be directed to the:
Faculty Secretary, Tasmanian School of Art,
GPO Box 252c, Hobart, Tasmania 7001
Telephone (002) 203 274

UNIVERSITY OF TASMANIA

NEWCASTLE COLLEGE OF ADVANCED EDUCATION

School of Visual and Performing Arts

GRADUATE ART STUDIES

Newcastle C.A.E. is offering art students the opportunity to study for their Graduate Diploma in Art in one of the most modern and well-equipped art schools in Australia.
Specialisations are available in:

CERAMICS	**ILLUSTRATION** (plant & wildlife)
PAINTING	
PRINTMAKING	**SCULPTURE**
PHOTOGRAPHY	**TEXTILES**

Applications close soon for places in the 1983 courses. Full details of the art courses at Newcastle C.A.E. are available by writing to:
The Registrar (AG)
Newcastle College of Advanced Education,
P.O. Box 84,
WARATAH. 2298.
Tel (049) 67-1388

** Subject to approval by the Higher Education Board.*

GALLERY DIRECTORY

RATES FOR CLASSIFIED ADVERTISING

$10.00 minimum charge, up to 20 words. Additional words $1.00 each. Special rate applies for display advertisers.
Contact Art Network PO Box 439 Broadway 2007 Tele (02) 212 1784

NEW SOUTH WALES

ANNA ART STUDIO & GALLERY
The House of Traditional Paintings.
Established 1970
94 Oxford St. Paddington 2021
Tel (02) 331 1149
Continuous exhibition includes works by Anna Vertes

ARTS COUNCIL GALLERY
Gorman House, Ainslie Avenue
Braddon 2601 A.C.T. (062) 48 9813
Hours by arrangement.
Gallery Officer Diane Dunbar.

CANBERRA SCHOOL OF ART GALLERY
Baldessin Cres, Acton ACT. All enquiries Peter Haynes Curator of exhibitions (062) 46 7946
Friday 10 June — Sunday 3 July
Exhibition by Margaret Harrison.
15 July — 18 July
First National Leather Exhibition
Opening 22 July — 12 August
Deutsche Wohnzimmer/Wendy Reid (Photography)
Friday 5 August — Sunday 21 August
Exhibition by Conrad Atkinson.
September dates to be finalised
The Collage Show.
Friday 7 October — Sunday 30 October
Exhibition by Akio Makigawa.

ETCHERS WORKSHOP
87 West St., Crows Nest
(02) 922 1436. Original prints by Australian and overseas artists.
Tuesday — Friday 11 — 6
Saturday 11 — 5

GLASS ARTISTS GALLERY
118b Windsor St., Paddington 2021
(02) 328 6013 Wed — Sun 11 — 6
. . . challenging the traditional notion of glass. . .

HOLDSWORTH GALLERIES
86 Holdsworth St., Woollahra 2025. (02) 32 1364
Hrs: 10 — 5 Mon — Sat, 12 — 5 Sun.
Continuous exhibitions of paintings, drawings, prints and sculpture.

JAMES HARVEY GALLERY
170a King St., Newtown 2042.
Changing Group & Solo exhibitions.
Some openings still available 1983 and 1984. 11 — 6 Tues — Sat (02) 517 1450

LAKE MACQUARIE COMMUNITY GALLERY
Old Council Chambers, Main Road, Speers Point 2284 (049) 58 0450

LISMORE REGIONAL ART GALLERY
Molesworth St., Lismore 2480
(066) 21 1536 10 — 4 Tues — Fri
Changing exhibitions monthly.

MAITLAND CITY ART GALLERY
Brough House, Church Street Maitland N.S.W. 2320 Tel. (049) 33 1657.
Executive officer (049) 33 6725/31 5240
Gallery Hours: Saturday 1.30pm — 5.00pm Sunday 10.30am — 5pm.
Other times by appointment — Tel. (040) 32 7101.

MUSWELLBROOK SHIRE ART GALLERY
Box 122 Muswellbrook. (065) 43 3984
10.30 — 5 Tues — Fri; Sat mornings;
Changing exhibitions monthly.
July 30 — August 14 Muswellbrook Open Art Prize; Aug — Sept Six Upper Hunter Potters

NEWCASTLE REGION ART GALLERY
Laman St. Newcastle 2300
(049) 23263. Exhibitions:
29 July — 28 Aug Eric Wilson;
2 Sept — 2 Oct Mattara $10,000 Invitation Art Purchase.

NEW ENGLAND REGIONAL ART MUSEUM
Kentucky St., Armidale Tel (067) 72 5255. Home for Armidale City, Chandler Coventry and Howard Hinton Collections.

THE PRINT ROOM
Est 1972 Original Prints, Drawings, Photography; Both Contemporary & Traditional from Australia, Europe, America & Asia.
141 Dowling St., Woolloomooloo 2011
Tues — Sat 11 — 6 (02) 358 1919

SOLANDER GALLERY
2 Solander Court Yarralumla A.C.T.
Wed — Sun 11 — 5 pm
Tel. (062) 81 2021
22 July — 14 Aug David Voigt paintings, Mykal Zschech screenprints;
19 Aug — 11 Sept Robert Pengilley paintings, Leon Pericles etchings;
14 Sept — 25 Sept FRENCH EXHIBITION paintings & lithographs.

von BERTOUCH GALLERIES
61 Laman St., Newcastle 2300
Tel. (049) 23584; Gallery hours 11am — 6pm Friday, Saturday, Sunday & Monday or at other times by arrangemont.
July 1 — 24 LLOYD REES Tasmanian exhibitions; July 29 — Aug 21 BEA JONES paintings, TED PRIOR paintings; Aug 26 — Sept 18 ANDREW FERGUSSON paintings, STEPHEN SKILLITZI ceramics; Sept 23 — Oct 16 MARY BEESTON paintings & design, LARRY BEESTON tapestry; Oct 21 — 27 closed for hanging exhibition; Oct 28 — Nov 26 COLLECTORS CHOICE; Dec 2 — 24 LILLIAN SUTHERLAND paintings and drawings.

WAGGA WAGGA CITY ART GALLERY
40 Gurwood St., Tel. (069) 21 3621
Closed Tues. Specialisation: Contemporary Australian Glass & Prints;
July: Australians Aready;
August: Collage Show — VAB.

YUILL/CROWLEY
2nd fl. 137 Pyrmont St., Pyrmont 2009
Tel. (02) 660 8116 Wed — Sat 12 — 6
John Lethbridge 23 July—17 August
John Young 17 September—12 October

QUEENSLAND

RAY HUGHES GALLERY
11 Enoggera Tce., Red Hill Brisbane
(07) 369 3757
1983 June — September
Peter Powditch, John Firth-Smith, Sally L'Estrange, Ian Smith, David Marsden, Robert Morris.

SOUTH AUSTRALIA

THE DEVELOPED IMAGE
391 King William St., Adelaide
(08) 212 1047
Exhibitions of Photography changing monthly; Australian work in stock.

TASMANIA

MASTERPIECE FINE ART GALLERY
63 Sandy Bay Road, Hobart.
Exhibiting Impressionist and Contemporary Paintingts; Hrs 10 — 5 Mon — Sat (002) 232020

SALAMANCA PLACE GALLERY
65 Salamanca Place Hobart
(002) 233320; 9.30 — 5.30 weekdays, 11 — 4.30 Sat. Contemporary Paintings; Sculpture; Graphics; Crafts; Valuations.

VICTORIA

AUSTRALIAN GALLERIES
36 Derby St., Collingwood 3066
Monday to Friday 10am — 5.30pm
Saturday 10am to 1pm (03) 417 4303, (03) 417 4382

BALLARAT FINE ART GALLERY
40 Lydiard Street North, Ballarat 3350
Tel. (053) 31 5622.
Open Tuesday to Sunday.
Comprehensive Australian Collection.

CHRISTINE ABRAHAMS GALLERY
27 Gipps St., Richmond.
Tel. (03) 428 6099. Contemporary Australian and Overseas Painting, Sculpture, Photography, Prints.
Tuesday — Friday 10.30 — 5.00pm
Saturday 11 — 5pm.

DISTELFINK GALLERY
432 Burwood Road, Hawthorn 3122
Mon — Fri 10 — 5pm (03) 818 2555
A gallery for fine contemporary art and craft. Constantly changing exhibitions.

GALLERY 18
18 Moubray St., Albert Park 3206
(03) 690 6770. Gallery Hours Fri — Sun 12 Noon — 8 pm; We specialise in Australian contemporary Photography; Exhibitions change monthly.

GRYPHON GALLERY
757 Swanston St., Carlton 3053
Tel. (03) 341 8587,
Mon — Sat 10 — 4pm Wed 10 — 7.30
1 — 19 Aug Selected Paintings Vic O'Connor 1939 — 83
12 — 30 Sept. Three Years Elwyn Dennis
10 — 21 Oct Prints 81, 82, 83
24 Oct — 4 Nov Spectrum '83
14 Nov — 2 Dec Prahran Ceramics past & present.

HEIDE PARK & ART GALLERY
7 Templestowe Rd., Bulleen 3105
Tel. (03) 850 1849
AUSTRALIAN PERSPECTA 1983
Mounted in conjunction with the Monash University Exhibition Gallery
22 July — 21 Aug 1983
ADRIAN LAWLOR — A PORTRAIT
30 Aug — 9 Oct 1983
Gallery Hrs Tues — Fri 10 — 5pm
Sat & Sun 12 — 5pm

MONASH UNIVERSITY EXHIBITION GALLERY
Clayton Vic 3168. Tel. (03) 541 0811
Perspecta '83 21 July — 21 Aug Celia Rosser Banksia Paintings 7 Sept — 30 Sept William Sardell — His Life & Work — A Retrospective Exhibition 12 Oct — 11 Nov

MEAT MARKET CRAFT CENTRE
42 Courtney St., North Melbourne 3051
Tel. (03) 329 9966
Constantly changing exhibitions with the focus on crafts in Victoria.
Admission free.
Sunday to Fridays 10 — 5pm.

NIAGARA GALLERY
245 Punt Road, Richmond 3121.
Specialising in Early Mondern; and Contemporary Australian Art.
Hrs: Tues — Fri 10 — 6, Sat 10 — 2
(043) 428 5027

POWELL STREET GALLERY
20 Powell St., South Yarra 3141
Tel. (03) 26 5519

REALITIES GALLERY
35 Jackson St., Toorak 3142
Gallery Hours: Tues — Fri 10am — 6pm
Saturday 11am — 4pm

SHEPPARTON ARTS CENTRE
Civic Centre, Welsford St., Shepparton 3630 Tel. (058) 21 6352
Collection: Australian Paintings, Prints, Drawings and Comprehensive collections of Australian Ceramics.
Exhibitions:
August: Crafts from the Region
September: Bernard Ollis
October: Surrealists of the 40's
Max Dupain.

TOLARNO GALLERIES
98 River St., South Yarra 3141
Tel. (03) 241 8381

WESTERN AUSTRALIA

GALERIE DUSSELDORF
890 Hay St., Perth 6000
Tel. (09) 325 2596
Changing exhibitions of works by Australian and Overseas Contemporary Artists.
Tues — Fri 10 — 4.30pm
Sun 2 — 5

GALLERY 52
52c Bayview Terrace, Clarement W.A., Tel. (09) 383 1467; Tues — Fri 10 — 5, Sat 10 — 1, Sun 2 — 5, or by appointment.

LISTER GALLERY
248 St. Georges Terrace, Perth 6000.
Tel. (09) 321 5764 Mixed Exhibitions by prominent Australian artists. Mon-Fri 9-5pm, Sat. 10-5pm Sun 2-5pm.

QUENTIN GALLERY
20 St. Quentin Ave, Claremont W.Aust.
July 7—28 Craig Gough
July 28—August 14 Victor Majzner
August 17—Sept. 4 Marjorie Bussey
Tel (09) 384 8463

LESS THAN JUSTICE

In his report on the Art Association conference for 1982 your correspondent did the Association slightly less than justice on several matters.

Perhaps he like some others missed the long and extremely heated discussion on the role of art history in artschools and other areas of practical work. The Association debated this area intensely and took action to defend the teaching of history and theory in art schools at a time when education cutbacks are threatening all areas of innovation and development in art education.

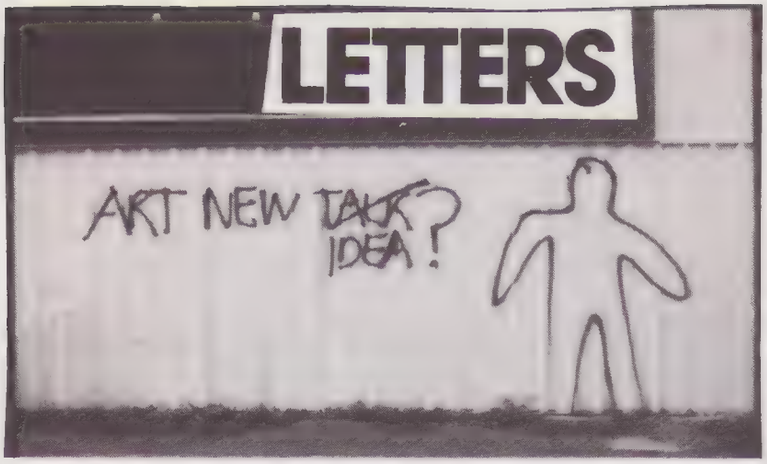
I thought that the most inspiring speaker of the meeting was Alastair Smith of the National Gallery UK who had something to say on many of the points that your correspondent makes. Strangely enough though Alastair doesn't rate a mention.

Far from being complacent the Art Association is one of the few national bodies connected with art that makes the effort to get together once a year in a constructive way, acting for the general good.

Yours in a characteristically detailed sort of a way.

David Bromfield
Perth.

LETTERS



INFORMATION WANTED

I am writing to you in the hope that you will publish this letter, or part thereof, in order to assist me with my research.

I am a postgraduate student in Fine Arts at Sydney University and am writing a thesis on the Sydney Society of Women Painters 1910 — 1934 which in 1935 became the Women's Industrial Art Society and continued with that title into the war years.

A large number of women, both professional and amateur, belonged to these societies and I am hoping to locate as many examples of their work as possible. Their exhibitions included craftwork such as pottery, china painting and leather work, as well as paintings, etchings and drawings. The membership included, amongst many others, Ethel Stephens, Alice Norton, Aline Cusack, Emily Meston, Lilian Chauvel, Eirene Mort (an etcher), Margaret Arnott and a Mrs Hedley Parsons.

I would appreciate it if anyone with any information regarding these women or a woman artist who they think might have been in the society, could contact me at this address:-

BOX 94
Wentworth Building,
University of Sydney Union,
University of Sydney, 2006.

I would also appreciate it if the owner of any art work by a woman artist who may have belonged to the society could contact me with information regarding the work in their possession.

Yours sincerely
Angela Philp
Sydney

INFORMED DEBATE

I take great exception to Clive Murray-White's assertion that artists use "his" sort of language amongst themselves. And find it a very poor defence for what was a badly written article, that demonstrated his own inadequacies when moving beyond Formalist rhetoric.

Perhaps his response is only a microcosm of the greater dilemma facing Australia; that of the intellectual malaise that permeates every level of our society. He further digresses by talking of perdictive critics, what is desperately needed in this country is an informed debate about Art and Politics. For serious art has always been about issues, with the only exception being Modernism in its death throws.

The seepage of his correspondence, seems to be, that the artist should work as a naive innocent; this is a most pernicious attitude which does not acknowledge the intellect of conscience of the individual.

Yours faithfully,

Brad Buckley
Potts Point.

ARTIST — YOUR OWN SECRETARY

Typing, Grant Applications, Business Work, Super-8 Editing/Sound; Reasonable Rates, Phone Debra Petrovitch 02 698 9446

ELECTROMEDIA

TOM KLINKOWSTEIN

BRIAN ABRAHAM

He claims that the roots of his work are in his own emotions but the equipment that he uses is cold, hard, material electronic technology. In art as in all other areas of human endeavour, it is this technology that we must come to grips with.

Tom might not agree that he was crusading — colourful language on my part — but he would not, I am sure, deny that he was an excellent showman. He showed a video of himself at the age of nine doing conjuring tricks. When it was suggested by a member of the audience that he still might be doing conjuring tricks he did not disagree.

After the show I heard one person suggest that he might be an entrepreneur rather than an artist.

"Maybe I am" he replied with a smile.

However, the equipment that Tom uses is interesting — exciting even. But unfortunately the technology tends to remain mysterious; a basic stumbling block in the path of our coming to grips with it's usage. It is seen, only too often, as a collection of black boxes — tenets of mysticism, cowl and rosary required.

But enough of the romance. It is this technology that we are living with today; it is real. So what is required to allow us to make full usage of this technology? In the first place the use requires acquisition of certain skills, just like the skills needed to ride a motorbike or to use a knife and fork or a pen or a brush. . . Approachable resources have to be made available to acquire these skills. With the use of information processing and transmitting systems being confined to the field of commerce and military it is not often easy for artworkers to gain access to learning centres. But notable exceptions do exist; one was discovered while Tom was visiting Adelaide.

During his visit he conducted workshops that were organised by the Experiment Art Foundation and conducted at the Education Technology Centre. There Tom had a wide range of facilities at his fingertips. Not only was Tom provided with a venue and equipment, but the centre also embellished his work with demonstrations of computer graphics and, most importantly, a welcome back to the audience to make use of the equipment. An open door here in Adelaide, and we have Tom's visit to thank for that.

Perhaps at this point I should discuss an interesting attempt to liberate facilities that are normally only appropriated to commerce or war conducted at the Experimental Art Foundation as part of the 1979 April/May show. A Telex machine was put on line at the Foundation and the public at large were invited to use it to communicate. The response was slow, partly I think because of the fear of the above mentioned mysticism and partly because finance only allowed access for a limited period during which skills had to be learnt.

Nevertheless some interesting work came out of the exercise. In addition to numerous thinly disguised insults to the Prime Ministers office, a large number of other communications were sent interstate and overseas, and several individual works were carried out using the medium.

They include a work, conducted by myself, called **Julian Day 2,444,009** in which I mapped, using a series of time related events — the sending of telex messages — the relation in space of the earth to the sun.

This is a sample of ideas that are growing from small beginnings, but a wide range of work will ensue, when the technology, and the skills required to operate it, become readily available.

Tom Klinkowstein — although I have reservations about the contents of his art — could well be instrumental in providing the momentum needed for us to achieve this accessibility.

BITUMEN RIVER GALLERY
TONY AYRES

In commenting about an exhibition of painting by Aboriginal painter Trevor Nicholls, "From Dreamtime to Machinetime", local Canberra art critic Sasha Grishin described Bitumen River as a "small, punk gallery", an unfortunate misnomer which stuck. "Names Withheld" was described as a "punk" art show. The term has been misused often. Bitumen River is not a "punk" gallery. It has none of the violent anarchy which typifies a punk visual style. None of the people who run it stick pins in themselves or make their hair stand up on end like used toothbrushes. It did not even fit into the melange of colourful kitsch, or plastic geometricisation which fits into "new wave". If the gallery had a claim to any style it was to do with the earnest endeavours of "no style", an unrepentant, if less than nimble, lack of self-consciousness.

Be that as it may, a critic's job is to somewhere along the line, categorise. In its earliest days the gallery *became* "punk". The gallery was formed through a mechanistic but almost arbitrary set of circumstances which only at critical distance seem like intention. A woman notices a vandalised shed. She complains to a Liberal M.P. The M.P. contacts a group working for the unemployed (that in itself seems unlikely enough). That group, Jobless Action, makes links with an inchoate silkscreening collective Megalo Screenprint. These links are only likely in a place which is small enough for a whole variety of social spheres to overlap. The gallery came into being with each successive exhibition; the gallery became a "political" one because the small circle of people involved, art school graduates and under-graduates were at that time making overtly political imagery, not through a conscious collective decision to seek out that work. So when one hears Bitumen River described as "punk", "political", "socially oriented", "angry",'it takes a moment to recognise it, that instant of dislocation between reputation and reality.

Of course things cannot remain static, and most of what I have described above is true of the gallery in the first year. From mid-1982 onwards changes were brewing. As its recognition increased, so did it's popularity. The space became more sought after. The collective which ran it, which for a large proportion of the previous year consisted only of Alison Alder and Paul Ford, began to expand. The gallery formed even closer links with the Artschool, and many of its exhibitions were undergraduate or graduate first shows, few of which had the vitality and political insistence of those initial exhibitions. A selection committee was introduced, although it does not at present do much more than enforce a non-sexist, non-racist policy. In September last year the walls were painted white, a seemingly innocent concession to common exhibiting aesthetics, and yet symbolically a turning point. Bitumen River began to steer the course of acceptance and respectability as a commercial gallery, and seemed in the process to be drifting away from the political edge with which it had been born. In some ways this fits into the formula for what has happened to "political art". A potentially subversive social phenomenon is firstly named and slotted into familiarity — "a small, punk gallery". It then wins plaudits from the mainstream, which attracts a greater range of mainstream-oriented people who then shift its focus from its original political orientation to a more traditional art orientation. Thus its radical vision shifts from society to the closer confines of the art world.

Yet this allegory only partially fits. Bitumen River will never be in the same category as other commercial galleries. One of the bases of the selection committee is to look for artists who have a personal integrity and an intelligent and literate base. The process of exhibiting itself involves a much fuller commitment than at most galleries, since the artist is responsible for all aspects of the exhibition, from hanging and framing, to sweeping the floor each day. Alison Alder, who is being employed by the gallery as its administrator, sees the gallery as an exciting centre for the visual arts, both as a showing space, an educator, and a focus for greater activism. Thus growing respectability may be used as a weapon to disseminate a greater political consciousness amongst a greater number of people.

Already this year the gallery, mainly through the efforts of a few dedicated, politically conscious people, is starting to move again into the realm of social conscience art, and again the traditional views of art's place in society are being actively stretched and tested. This year there has been an exhibition "Voices for Harmony" which was a group exhibition based on an anti-war theme. Later there are hopes to organise a follow-up anti-nuclear show. Links are being made with other alternative art spaces such as Praxis in Perth, and there wil be an exchange show in June between Bitumen River collective members and members of the Iceberg gallery collective from Melbourne. What seems striking about Bitumen River Gallery in 1983 is that at last it is taking on a greater self-determination. It is actively seeking out instead of drifting. This second wave of politicisation is not arbitrary or accidental: it is the direction that the gallery and through implication, all artists must take for the benefit of themselves and this rapidly self-destruction society in which we live.

Bitumen River has begun publication on a useful and informative Newsletter, available from P.O. Box 629, Manuka, A.C.T. 2603. Gallery membership, in a variety of catagories, is an important way of indicating support and/or getting involved. The Gallery is also facilitating an A.C.T. branch of the ARTWORKERS UNION.

The next issue of Art Network will carry a detailed discussion of a current exhibition in West Germany, THE OTHER AMERICA: THE ART AND CULTURE OF THE AMERICAN LABOR MOVEMENT. This exhibition is the first attempt anywhere to present a large and comprehensive documentation of the culture of a labour movement. It will be discussed by Ian Burn of Union Media Services, who recently visited West Germany, England and France on a grant from the Community Arts Board to undertake research on cultural involvements within trade union movements, in relations to the development of the ART AND WORKING LIFE programme of the Australia Council.

EXHIBITIONS

SYDNEY

JOANNA MENDELSSOHN

FRANK HINDER — LITHOGRAPHS & DRAWINGS BLOOMFIELD GALLERIES

Frank Hinder's exhibition of lithographs and lithographic drawings serves both as an argument for easy financial circumstances and early retirement. The generally more relaxed works that Hinder has produced in recent years seem to me to be a reflection not so much on old age but on an existance freed at last from the constraints of teaching and endless committees.

That is not to say the exhibition contains much to startle admirers of Hinder's work. Many of the works on show date from the late 1930s, a time when he was one of an isolated group of modernists living in Sydney. But the later works have a freedom not found in earlier Hinder. The range of subject matter is similar. We find the same careful reliance on formal qualities and geometric shapes — even in subjects based on wild life and bush forms like the superb **Rainbow Lorikeets** where busy forms of the birds that feed daily at the Hinder bushland home are intermingled in a dazzling pattern of black, white and grey.

Birds are a long time favourite Hinder subject, as are cats. From **Tarquin** of 1938 to more recent works we see Hinder's preoccupation with the mobile and reclining feline form. There is no doubt that, when he wants to, Hinder the formalist can out-charm the Charm school.

The exhibition also reminds us that Hinder is an artist with an active social conscience. The title **Adam and Evil** might come from daughter Enid's childhood misunderstanding of Sunday school, but in its spare lines it is a reasonably profound metaphysical statement, just as the **Nuclear Embryo** of 1981 is more than a complex arrangement of density and shapes in monochromatic lithograph.

Hinder's work is a curious amalgam of detailed construction, formal aesthetic values of the neo-platonist kind, a savage social conscience and a gentle, mocking wit. He is to be written about with caution. After all in **Art Critics** of 1946, a small drawing of deceptive elegeance, he shows the three wise monkeys — in reverse. One has a blank black spot for a mouth, another has two for ears and the third has black eyes. They are shown surrounded by the squared frames of works they do not notice, preferring to read instead on how they should react. Frank Hinder, like most pioneer moderns, was a victim of critics and now sees too well for his own good.

ALISON CLOUSTON — MORI GALLERY

The young New Zealand artist, Alison Clouston, is rough, almost crude in use of rubbish and leftover material which she uses to manufacture her iconaclastic icons. Her sculpture shows the rich art of poetry in a style which is the antithesis of the elegance and formal qualities of more up-market artists. Yet there is energy in this exhibition and an exhuberant love of her media that is missing in more sophisticated work. Clouston plays her materials, using whatever is at hand, in part what she gathers from junk in local Darlinghurst streets. Her response to these scraps is best described as intuitive rather than planned — unlike for example that of Rosalie Gascoigne. Her objects therefore appear to make themselves. Perhaps Clouston's skilful adaptation of junk is derived from her childhood. She is the 6th of 9 children and therefore has always known how to "make do" and use odds and ends wisely.

The essential nature of Clouston's work and approach to art can be seen in the film she made with John Evans Hughes using many of the objects in the exhibition. Her seemingly fragile little mannikin is revealed as quite a hardy piece as he flies, is attacked, dismembered and put together again — the order of his achievement depending on whether the film is seen forwards or backwards.

PHOTOMONTAGE — ARTSPACE

I found this a curiously disjointed exhibition, although one of great interest. I wonder if it is really fair on an emerging talent like Ruth Waller to include her television images of news, violence and domesticity in the same company as John Heartfield and Klaus Staek? Although she is in the same tradition her work is in the early stages of its development and it has to be overwhelmed by the giants of photomontage.

The inclusion of Peter Dunn and Lorainne Leeson's 1982 Docklands Community Poster Project with its images of Tory rats eating the National Health cake adds to the general impression of an exhibition tacked together with little thought as to how each part would interract.

As would be expected the exhibition is dominated by the superb posters of Heartfield and Staek. Heartfield's images of oppression have become a part of the universal language of political comment. He attacked the rise of the Nazi Party in Germany in the 1930s with the bitter savagery of the oppressed Communists. His skill and his uninhibited use of juxtaposed images make him forever part of our society's collective visual memory, with an influence beyond his time or political persuasion.

The next generation of socio-political comment in Germany is equally effectively attacked by Klaus Staek. Staek, like Heartfield, uses the weapons of incongruous yet appropriate juxtaposition of objects. His targets are those he names as the heirs of Hitler — the Christian Democrat Party Government. Where Heartfield was closely associated with the Communist Party in the 1920s and 30s, Staek is the visual polemicist for the Socialists. His images are slicker than Heartfield's, there is less urgency in his message of urban injustice and current indecent affluence. But the consequences of pandering to the worst elements in modern western society are nevertheless spelt out loud and clear.

EXHIBITION OF DRAWINGS — WATTERS

Tony Tuckson, no title, 1952? — 1956?, gouache on paper 75.5 x 52cm.

That Watters could mount a survey of such quality drawn only from those artists who are currently associated with it says much about the position of this particular gallery in Sydney art. It is of course an exhibition with the bias one would expect from being chosen by those whose taste extends in certain directions. But within the bounds of the funky-political-lyricism that is Watters' domain this exhibition was superb.

There were major and minor drawings by those key Australian artists traditionally closely associated with the gallery — most noteably Mike Brown, Tony Tuckson, and Richard Larter — gleefully juxtaposed with works by lesser known and younger artists like the heavily political Ruth Waller.

Despite the varying age and status of the 18 artists represented, the overall impression was of an even high standard with occasional peaks as those previously admired surpassed themselves.

Richard Larter, as well as the expected nudes with Pat and popular images including Marilyn Monroe, showed two startling drawings of 1974, **Harbour Drive** and **2 am Street Light**, surprising in both their subject matter and their energy.

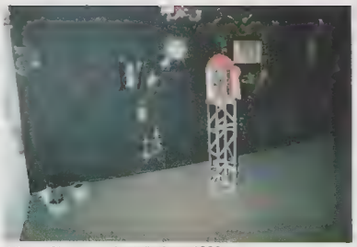
Mike Brown continues his gentle eastern mood with semi-plans of cities and a fantasy landscape with an intricate Indian-type border, but also exploded with the old zap in the **Destruction of Planet Zog by Pythians in AD 8243.** In contrast to Brown, Frank Littler continued to (delight) with his hand-made whimsy in such delights as **Sobbing Idol Extinguishes Fire in Kilt.** The humour of Littler and the fantasy of Brown was balanced by Ian Howard's documentation of tanks and space ships and Ruth Waller's precise, grim drawings of economic Depression and political repression in our time.

The exhibition also shows works of decorative beauty in a vibrant version of the Charm School that in many ways still dominates Sydney art. Helen Eager's domestic corners, Vicki Varvaressos' details of Australiana and David Rankin's haunting portraits of Lily, all contribute to this.

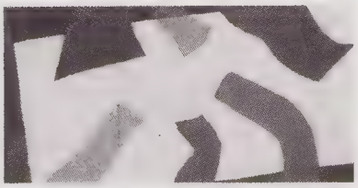
Interspersed with these works in both the catalogue and the hanging of the exhibition was Tony Tuckson. Tuckson the private artist who reached a large public only after his death. Tuckson with his small drawings of stick-like figures made in the 1950s, reminiscent of the Aboriginal collection he was forming at the time. Tuckson with his striking series of portraits, his intensely personal expression outclassing its neighbour, Larter's mannered yet vital movie star.

The prices on the drawings served as a reminder that it is not necessary to be rich to buy good art by major or interesting Australian artists. A drawing which shows the immediacy of an artist's thought is frequently a more valuable purchase than an expensive glossy art book.

Photo: Kathy Mainwaring



Alison Clauston, Installation, 1983



Alison McMaugh, **Triptych 3**, 1982, acrylic, 6 x 12 ft.

ALISON McMAUGH — GARRY ANDERSON

Alison McMaugh's career helps answer in part the nagging question of what happened to the bright women art students of the 1950s — the contemporaries of Olsen, Coburn, Gleghorn and other young abstractionists of the expressionist kind. Australian art of the Cold War era was so macho in its self designated mainstream style that women found it very hard to get a look in. So despite the large number of female art students, "significant" artists tended to be male. And what happened to the women? Some married, (they even married artists), others taught; but Alison McMaugh went to the U.S.A. where she has had a reasonably successful exhibiting career.

Her recent exhibition of small scale works on paper show her involvement with definite shapes and pure colour, creating works which make surprisingly complex patterns as their thick lines swing across shadowy blacks. It is not major art but it is pleasant and rather superior to recent work by some of her student contemporaries of 30 years ago.

FRED CRESS AFTER INDIA -MACQUARIE GALLERIES

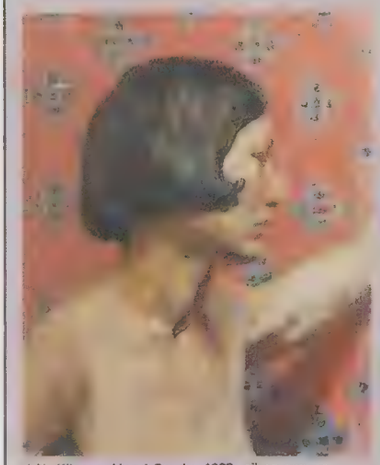
Fred Cress, **The Shift**, 1982, acrylic on canvas, 183 x 137cm.

It is good to see in this latest exhibition by Cress, the continual development and rethinking of his art, moving away from the restricted palette of earlier works and now totally distanced from those vapid stained canvases that characterised his art almost a decade ago.

The collective title of this group of works refers not to the artist's first contact with India, which was his birthplace, but to his most recent encounter during the Biennale at Delhi last year. These active works with their mysterious framed spiky forms and vibrant reds and blues are made stronger by the counterpoint use of muted greys and blacks. They evoke the impression of a world glimpsed only through a dim curtain — a world of rich and exciting extremes where poverty and peasant culture are both seen clothed in brightly coloured homespun.

But despite the titles and the half imagined images these works remain firmly abstract. The overall impresssion of the exhibition is one covered best by the artist's own statement: *Communication is silent. Nods, nudges and sidelong glances would best describe it. The pictures never yield to the obvious, secretive by nature and intent.*

J.N. KILGOUR — HAMER MATHEW



J.N. Kilgour, **Head Study**, 1928, oil on canvas, 32 x 40cm.

This major exhibition of Jack Noel Kilgour's work serves as a reminder that there are always several traditions in art existing side by side, and that the definition of "mainstream" has more to do with critics and their taste than aesthetic quality. Kilgour's style places him firmly in the tradition of the Julian Ashton school artists like his friends William Dobell and Douglas Dundas. Public notoriety caused by his mannered brushwork and caricaturist's eye made Dobell the most popular artist in Australia — Kilgour and Dundas fared less happily in the popularity stakes. But in recent years there has been some reassessment of these conservative modernist artists and as the exhibition showed, Kilgour is a very fine artist indeed. Obliged by circumstances to work as a magazine illustrator he nevertheless brings a sense of cool appraisal to his more serious work — although there is still a very strong illustrative quality which sometimes spills over into a "Boys Own Paper" type of visual sense.

One of the most successful works in the exhibition is also the earliest, the **Studio Head Portrait** of 1928, painted while the artist was still a student at the Sydney Art School. The subject is a girl's head, in profile against a background of Art Deco style wall paper. Yet despite its fashionable subject matter, this remains a work of classic beauty.

JENNY WATSON & MANDY MARTIN — ROSLYN OXLEY 9

I saw Jenny Watson's exhibition with the best company possible — an intelligent, active, two year old. The pure colours, the simple clear images and the large patchwork surfaces entranced her, — but I hope my child will avoid the limited options that are the subject of this particular exhibition.

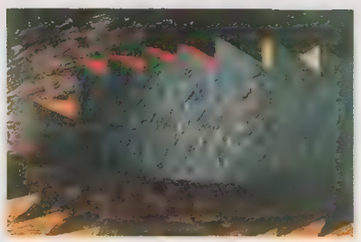
Despite the almost child-like direct approach Watson is looking at the cultural boundaries of a different age group. She is going back to the world of the conditioned female adolescent. But her memory is not an angry one, rather she shows the kind of wry affection that only comes after distancing oneself from such cultural boundaries. Watson's energy and direction in portraying the lyrical sweetness of a young girl's dreams is reminiscent of itself of the art of older primary school and junior high school girls, with clear colours combined with the thick black outlines that bring down curses from most academically inclined high school art teachers. It is a mistake to relate these works to the prettiness of Dickerson and Blackman, rather both in style and content Watson's works are part of the girlhood memories of most women of her generation.

The subject matter shown is based on the two obsessions of girlhood in middle class western culture — horses and ballet. Both these are relatively obtainable except in their dream form. After all who gets to dance at Sadlers Wells or own a horse like Fury? Dreams, however, send many small girls to magnificent scenes of personal glory. Watson's flying horses remind me of an occasion when I was in fifth class at Hurstville Primary and a realistically inclined teacher told us to paint our pets. Every little girl painted the horses which none of us owned. Dreams of horses become dreams of liberation. The horse becomes the hero who can escape the constraints of the rider and like **Desolation Stampede** lead her out of the world of cuteness.

The largest work in the exhibition, **Scrabble**, a collage, sums up this world of cute conditioning. There are paintings and photographs, real objects and messages, combining the fantasies of limited escape — ballet, kittens and horses — with the realities of future role playing. The message of nurturing comes over loud and clear. "They are talking about sickness. She's the nurse he's the patient. She's looking after him because he had an accident." the wall proclaims. Despite the limitations some do escape, either to look at the pastel past with affection like Watson, or like Mandy Martin to take a more rigorous approach to life, and art.

Martin's tough uncompromising works were on view at Roslyn Oxley at the same time as Watson's. Her paintings of abandoned factories and alienating industrial environments could not be further from the dream world of young girlhood. Martin's masterly use of thick controlled paint shows her at the peak of her powers, using her technical skills and her social conscience to force our awareness of current urban tragedies.

Photo: Art Projects, Melbourne



Mandy Martin, **Curved Sawtooth**, 1982

Jenny Watson, Transavant Garde Horse (Pissing), oil on fabric, 10 x 6ft.

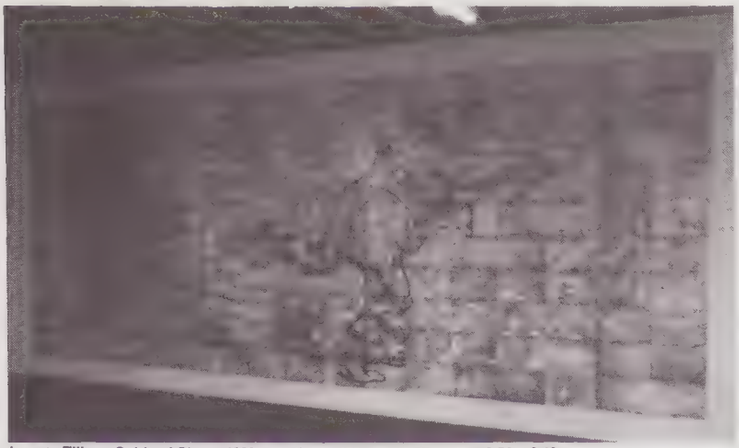
EXHIBITIONS (Cont.)

ROBERT BOYNES — GALLERY A

Robert Boynes has been known for many years as an artist with a strongly developed Marxist perspective which permeates every aspect of his art. For many years he combined this with an elegantly smooth photorealist style which managed to describe the brutalities of capitalism without betraying the presence of a single brush stroke. In recent years, reflecting the trend of the times away from such commercial slickness to a more personally expressive style, Boynes' work has become more aggressive in style as well as content. The result is a beautifully unified explosion on the general theme of construction and destruction. Compositionally these works are based on acute angles (especially the broken triangle of re-inforced concrete), violent contrasts of tone and colour, and a powerfully personal use of paint. Boynes shows an almost Futurist glee in the demolition of old buildings for the sake of building the new. These are so far removed from his previous bleak visions of tramps on park benches and angry attacks on capitalist corruption that it is hard to believe they are the work of the same artist. But with his continuing interest in industrial society and the alienating energy of industrial development there is a logic in Boynes' development.

Robert Boynes, **Salvage, 1983, 173 x 244.5cm.**

IMANTS TILLERS — YUILL CROWLEY



Imants Tillers, Spirit of Place, 1983, acrylic on 170 canvas boards, 2.54 x 6.48m.

Despite its universality Tillers' art is the product of a situation that can be perceived as curiously unique to Australia — culture at the end of the universe. Our culture is not unique in the "gum tree" sense but rather that, expecially for the generation that grew to maturity in the era of post World War II immigration, there is an inheritance of the total sum of diverse elements that find their way here. So postcards and central European comic books, illustrations of perspective drawing and fragments of old sculpture all become the artist's tools. The eastern zodiac of China and Taoism is as much a part of the artists' heritage as that of the west. Tillers selects from his ordered universe and creates, in logically numbered sequences, the pieces of painted or drawn surface which are his work.

But Tillers' art is more than just an amalgam of different images, grasped seemingly at random from an incredibly wide range of visual and literary sources. In his latest exhibition he is, as always, devastatingly logical in his approach. The apparently large, but in reality composites of small works, are both comments on the process of making an art work and paintings and drawings of considerable complex content. In **Great Metaphysical Interior** the quality of the paint applied by hand in a rich pattern gives the impression of a landscape with two of the elements of the zodiac — earth and air — as a foundation for the rest. The two creatures in paint, the monkey and the tiger, are astrological opposites in the Chinese zodiac. Tillers' monkey is menaced by an ambiguous outline shape from the hand-formed ground, so assumes a classic defensive pose, shielding itself from the threat. Above him rises the great brooding outline of the tiger. The overall powerful impact of this painting is deliberately undermined by Tillers placing its very nature in question by creating it on small numbered panels, as if to say "yes, this looks powerful and grand and mysterious, but its all just another puzzle of sequential development."

The same device of numbering is followed throughout the exhibition, to remind us always that these works which might otherwise draw us into the great questions of life, death and the universe, are but pieces of canvasboard that have been marked by paint or pencil. If the artist elected to renumber the pieces of board he could totally change their meaning.

In the past Tiller's ruthless logic has been applied to sweet floral pieces, seascapes, Hans Heysen landscapes (which livened up the Wynne Prize amazingly the year he entered it) and postcards. Now he has turned to more universal questions. What next?

BRISBANE

Art Network is pleased to announce that Elizabeth Bates will be reviewing exhibitions in Brisbane, commencing with Issue 11.

PERTH

JILL MONTGOMERY

LYN TUNE — GALERIE DUSSELDORF

Traditionally, within western societies, jewellery has been used to denote status (the badges or insignia of office), religious belief and, more frequently, as ornament and decoration to embellish and complement the natural charms of the wearer. For example, in 16th century France, a number of portraits of women at their toilet, which circulated amongst the members of the aristocracy, epitomized the current image of feminine beauty. In each case they depict a woman nude to the waist, adorning herself with jewels and enhancing her charms by bathing. The paintings were composed within a detailed pattern of Renaissance iconography, and although much of their cryptic symbolism now requires systematic decoding, nevertheless the role played by jewellery, fruit and flowers in conveying a mood of sophisticated decadence and eroticism is immediately apparent to the modern viewer. Certain details which emphasize the flawless beauty of the lady may be viewed as the visual equivalents of petrarchan conceits current in French court poetry. Poets anatomized the female body detail by detail, comparing hair to gold, eyes to stars, cheeks to roses and lilies, breasts to gloves of alabaster and nipples to cherries "charming men to bite". The way the composition in the Louvre painting, for example, pivots on balancing gestures, where the hand holding the nipple corresponds to that holding the jewelled ring, amounts to a visual pun or conceit comparing the nipple to a jewel.

Photo: Geoff Lovell

Lyn Tune, Insigns, 1983, nechpiece.

Man is absent from this image, but it is his position of dominance, his discourse, that the images signify. Thus, a decoding of the image is only possible if the viewer possesses an awareness of the ideological structures which control the formulation of meaning within a patriarchal society. The image posits a receiver — a male spectator consumer. The gaze of the woman is directed at the "absent" possessor. The realization that the expression of sexuality cannot be divorced from the complex power structures which govern society provides a basis for the analysis of the role of jewellery in reinforcing sexual sterotypes and the power relations, of subjugation and dominance, which apply in a capitalist consumer society. Jewellery thus becomes a symbol of the relationship between the bestower and the wearer and traditionally characterizes sexual ownership of the woman by a man. This is readily apparent in modern advertisements such as that for

Boucheron jewellery published in *L'officiel* (1977). The woman bites with playful sugestiveness on the emerald, thus advertising her sexual bondage and enslavement to the male buyer. Her status as a "bought object" is further emphasized by the rarity and preciousness of the stone.

Jewellery thus admits of a semiotic analysis, and one is invited by the title of Lyne Tune's exhibition at the Galerie Dusseldorf — SIGNS — to undertake a reading of the pieces which attempts to relocated the conventional meanings of jewellery.

The use by Lyn Tune of non-precious materials (cardboard, plastic, neoprene rubber and enamelled or painted wood) suggests that her aim is to make jewellery readily accessible to the non-wealthy, thus destroying its elitist ethic and its inherent symbolism of a bonded relationship. She has constructed neckpieces of curved wood, bound in nylon thread and lacquered in bright, iridescent colours: dowel-cut brooches of unusual shapes, coloured with bright enamels and striped in gold and silver. Other neckpieces include "Diamonds?" composed of fake stones embedded in a triangle of transparent perspex, with machine-stitched bias-binding, hanging from a silk cord. Neckpieces constructed of 'cigarette' shaped pieces of wood, quite small at the extremities but increasing in size at the front of the throat, display the same sensitivity to the brilliancae of enamel colouring and complex patterning.

The use of low-cost materials in most of these pieces implies that the jewellery is bought rather than given, and is used to celebrate trivial events in life rather than contractual obligations and, at best, complements the personality of the wearer through the conscious exercise of choice. Such pieces can make the wearer more desirable and enhance erotic charms but they are not inherently symbols of ownership and they display charm and natural beauty rather than signalling a state of subjugation. This group of jewels (the inappropriateness of the term now becomes apparent) function then as all decoration in society — to enrich objects (in this case, the human body) and to convey some idea of hierarchical importanceTo whom then do these particular ornamental objects by Lyn Tune project a concept of status? Obviously to that group of people who consider it desirable to decorate one's body with objects that differ radically from traditional jewellery.
The wearer objectifies herself as a spectacle: she projects a self-image which facilitates the recognition of her membership to a specific 'urban tribe', at the same time bestowing upon her a sense of identity. Whilst the wearers of Lyn Tune's 'discardable' jewellery may not be 'deviant' dressers, they do seek to differentiate themselves from conventional models, so that this type of jewellery can operate as a badge, bringing with it the observance of certain codes. The sense of what is 'right' for the occasion is not specific to bourgeois society: the the desire to conform imposes certain obligatory modes of behaviour and dress even within marginal groups, which achieve self-definition by opposition to the dominant conventions of 'appearance'. They escape the connotations of bondage and become a form of self-expression for the female.

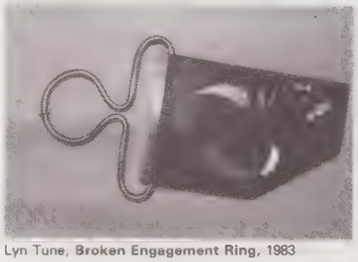
Photo: Giraudon

Ecole de Fontainbleau,
Gabrielle d'Estrees et sa soeur au bain, 1590.

Playboy, 1978.

L'Officiel, 1977, Boucheron ad.

Lyn Tune, **Superwoman Neckpiece.**



Lyn Tune, **Broken Engagement Ring, 1983**

The exhibition also includes a number of pieces which are intended as deliberate statements about conventional jewellery and the ritualised role it serves in ensuring the continuance of the existing male/female relationship within our society.

All these pieces present images of violence, violation and sadism and seem to make a comment on the exploitative nature of the conservative bonded relationship. Perhaps the most interesting statement occurs in the neckpiece called "Self Portrait" mounted in front of a photo-etching of the artist herself. The pendant attached to the collar terminates in a sterling silver replica of a creased penis, on which yet another portrait of Lyn Tune has been finely etched. Is this an attempt to reverse or subvert the meaning of the 'collar', by imprinting the female face on the phallus, the sign of male domination in our society?

A number of articulated pieces, with precious or semi-precious components, can be read as a sub-text on the theme of bondage. At first sight these look like conventional pieces of modern jewellery, but closer inspection reveals a number of interesting undercurrents. These are best grasped through the mixed media piece of two rings surmounted by an advertisement saying: "Could this be the girl who told me she didn't care about diamonds?" and accompanied by a magazine image of female delight and submission. The two rings are broken and one is closed by a tiny padlock with a diamond stud and the other by a miniature key. The ring has always been a symbol of slavery, albeit softened by Christian concepts of love and charity, but here its latent sexuality is more blatent. These two rings conjure up images of bondage of quite a different kind such as to be found in *L'Historie d'O* by Pauline Reage.

Lyn Tune, through her jewellery, thus does seem to have enlarged our concept of ornamentation and has moved away from the normal stereotyps. Her pieces function as symbols of a shared awareness of the potentialities of the human body and the relationships which it may subtend. The objects are thus not meant to be viewed and admired for their own sake, but are nonetheless 'treasured' as the insignia of those who share a common experience.
However one interprets or decodes

Almost by definition Lyn Tune's jewellery cannot be 'successful' as such because it does not conform to the conventional stereotype of what jewellery is. This basic paradox is reinforced by the fact that her jewellery is being displayed in an art gallery and offered for sale as works of art and this to some extent pre-empts their status as items of jewellery. Any attempt to gauge the value of her work is forced perversely therefore to focus on the technical quality of the pieces since she rejects so totally the framework within which jewellery is normally percieved and valued. She produces works that are profoundly and militantly self-conscious — the embodiment of her awareness of certain disconnections between her own personal experience as a female and her role as a crafts person working within a traditional medium. Perhaps more than any other contemporary jeweller in Australian Lyn Tune is attempting to create a new paradigm within which her jewellery will acquire value and meaning.

MELBOURNE SUZANNE DAVIES

February — June 1983:

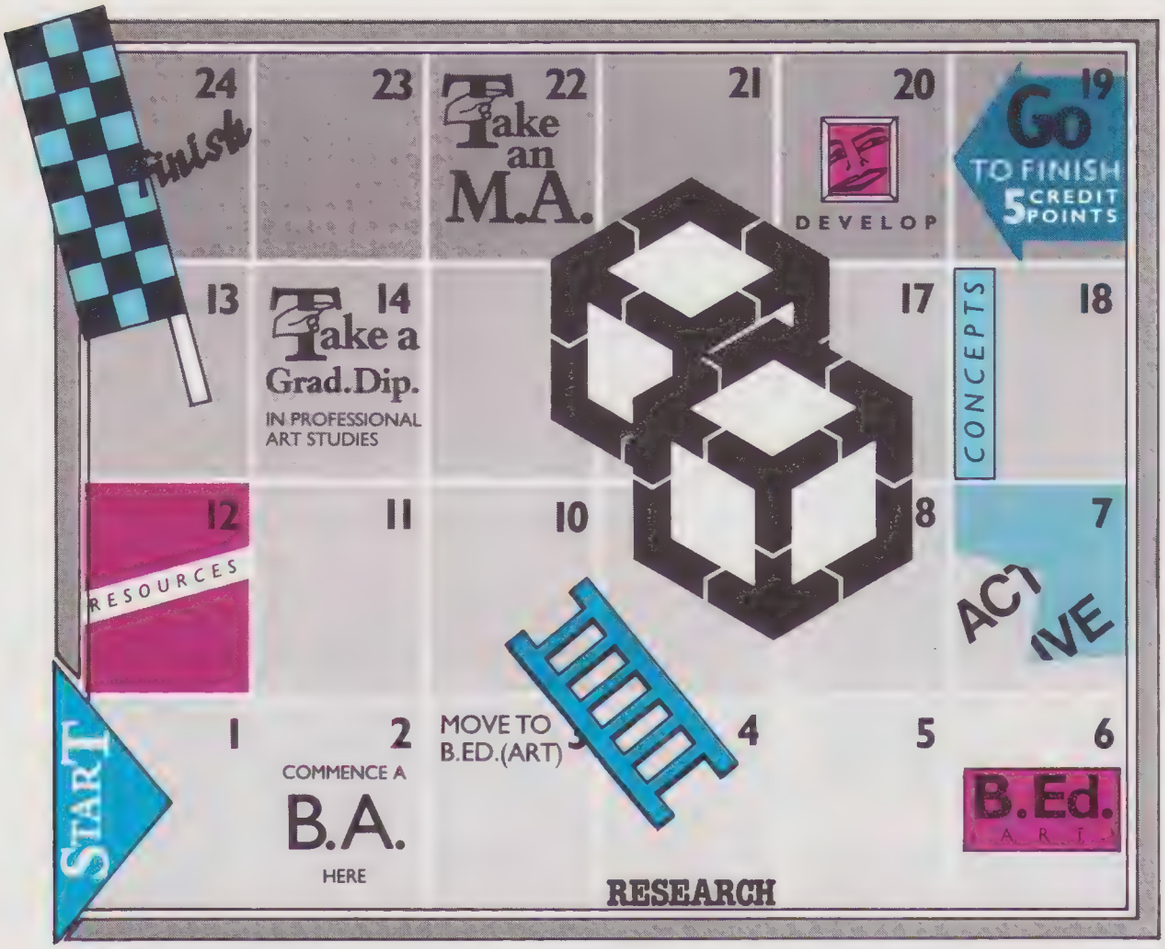
Although painting maybe in the ascendancy at the moment, it has not entirely dominated the galleries under consideration and certainly not in terms of quality. In fact, this reviewer has been impressed by the even-handedness of the exhibitions to date. We have seen not just young but plenty of established artists — Mary McQueen (Powell Street), George Johnson (Realities), Fred Cress (Christine Abrahams) — as well as prints (Realities, Tolarno, Stuart Gertsman, Christine Abrahams, Powell Street is about to open a print gallery), drawings, photographs and sculpture — Fiona Orr, Marcus Shanahan (Christine Abrahams), David Wilson, Paul Hopmeier (Powell Street).

GEORGE PATON GALLERY

The George Paton Gallery, Melbourne University Union continues its tradition of exciting new work, opening with Linda Marrinon's paintings, combining pithy texts with simple cartoonish outlines on bright fields of flat colour. Robyn Stacey's hand coloured black and white photographs documented selected sub-cultural dwellers in the urban landscape. Thankfully there was no fiddling with darkroom techniques, just straight photographs with informative and sometimes amusing titles and texts.

The installation by Ralph Traviato and friends/colleagues **A World Better Lost** was quite the opposite from the roped-off privacy of much '70's orientated installation work. Suspended from the ceiling were large sheets of black and white card, each featuring a photographic image or written text. The panels spoke of minor intrigue and romance, just enough to wet the appetite and generate desire for a logical reading. However, as a result of the arrangement of these sheets, the structure of single-line narrative via text to text, text to image or image to image was shattered as the viewer wandered at random. Identification with a unified subject was discouraged because no matter where one stood, it was impossible to take in more than two or three panels, thus also disrupting the unity of the viewer/reader.

Robyn Stacey hand coloured photograph.



City Art,
an institute of the Sydney College of Advanced Education.

Offers programmes leading to the awards of Bachelor of Arts (Visual Arts), Bachelor of Education (Art), Graduate Diploma in Professional Studies and Master of Arts (Visual Arts).

Disciplines include: Ceramics, Drawing, Etching, Experimental Art Studies, Film and Video, General Design, Jewellery, Lithography, Multi Media, Painting, Relief and Screen Printing, Sculpture, and Textiles.

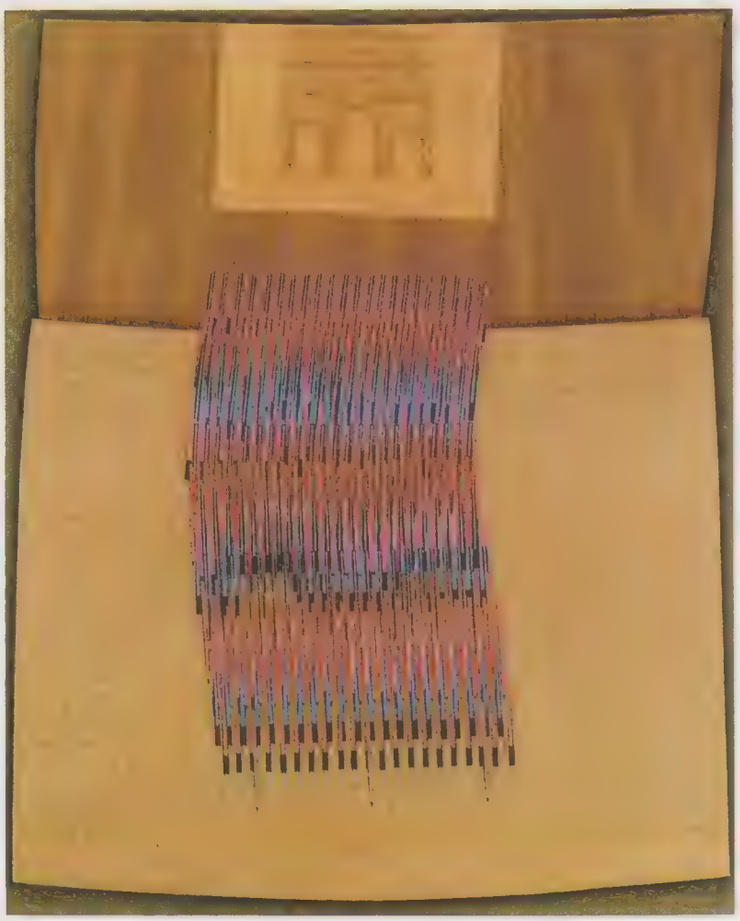
Enquiries: Student Administration
City Art Institute
PO Box 259,
Paddington NSW 2021
Phone: 339 9555

City Art Institute

EXHIBITIONS (Cont.)

TOLARNO GALLERIES

Melbourne has not seen a major show of John Brack's paintings and drawings for many years, so it was no wonder the 'crowds' gathered at **Tolarno Gallery** in May-June. Brack works slowly, meticulously, and it shows. Each form is described by fine brushstrokes and one marvels at the exactitude and patience; the female nudes are coolly distant, locked away in their uncluttered studio settings — **Seated Nude With Screen.** Every element is carefully considered, priveledging intellect before overt emotion (not that the two need be so crudely polarised). It is here that the power of Brack's work resides. In its simplicity of subjects are some profound insights. Just as Uccello in the Battle of San Romano subjected all the elements in his painting to the laws of single point perspective, reducing the representation of battle (that moment of intense frenzy) to a cooly disengaged exercise, so too does Brack reconstruct the strategic manoeuvres at the Battle of Waterloo between French, English and Prussian soldiers in the guise of pencils. That he can speak with eloquence of war **The Battle,** of pride in power **Triumphant March,** of the dislocation of Self in language **We Us Them** and raise questions about them all, is awesome indeed.



CHRISTINE ABRAHAMS GALLERY

Christine Abrahams Gallery (formerly Axiom), while continuing a commitment to modernist abstraction of work in various media from Ray Woolard's **'Summer Holiday'**, a modified car and caravan to Genny Haasz drawings and monoprints. Ann Thomson's paintings and drawings in oilstick on draft paper and double acetate filled both gallery spaces **Libra** (no 8) with its more open, clean colour areas and spatial ambiguity along with the collage of finely worked coloured poles (no 5) were memorable and augur well for new directions. Craig Gough's earnest exploration of the landscape idiom and the language of abstraction in his Sandringham Series paid dividends in **Rotunda No 1, Rotunda No 2** and **Half Moon Bay** all 1983. Stephen Spurrier also addressed himself to the landscape, but on a diminutive scale with wit and confidence, joyfully scrambling trees, rocks, clouds and water, private language signs of hats, flags, open books and cardigans and various abstract patterning devices all in a consistent and surreal space using the most vibrant colour.

HEIDE PARK AND ART GALLERY

Charles Blackman 'At the Tea Party' from Alice in Wonderland Series 1956/57. Tempera and oil on composition board. 120.5 x 124.5cm.

Heide Park and Art Gallery, given the particularities of its domestically scaled interior spaces, can do certain things exceedingly well, two of which we have seen this year. The first being a reconstruction through photographs and other memorabilia of the house and art collection as it was in 1968, when John and Sunday Reed lived there. The second is the all but complete series of 40 paintings by Charles Blackman titled **Alice in Wonderland** done between 1956-7. The focus is on Alice and the White Rabbit in a glorious jumble of floating teacups, saucers, pouring teapots, vases with a profusion of flowers and distortions of scale with over or undersized furniture, big and little Alices and some very spaced-out looking White Rabbits. Blackman's style is well suited to the imaginative illustration of such literary works, with its bitter-sweet whimsey and touches of absurdity. It was the adults at Heide who read the images with great delight to rather bemused children.

STUART GERSTMAN GALLERIES

Stuart Gerstman Galleries have moved to shiny new premises in Richmond, ideal for exhibiting paintings, prints and works on paper as revealed by the opening group show in April and followed by William Kelly who is the former Dean of the School of Art, Victorian College of the Arts. Since his first one person show at Strines Gallery in 1969 Kelly has relentlessly pursued a narrow range of imagery, focussing on that traditional form identified with academic studio discipline — the nude and a number of props for games like targets and balls. Kelly's paintings frequently employ dramatic contrasts of light and shadow which serve to further objectify and distance the subject from the viewer. We too scrutinize dryly. There is a tightrope act here, between literal content and formal invention, which sometimes succeeds and, when it does, one breathes a lot easier as in **C.P. — T: A Narrative** and the small paintings of children's building blocks.

Stuart Gerstman Galleries.

REALITIES

Realities — Gary (Gareth) Sansom's massed selection of small drawings on paper executed while visiting artist in the studio provided by the Stedelijk Museum, Amsterdam in 1982, offered humorous (black), at times evocative, and pointedly terse notational images which we may subsequently see worked into another tour de force like **Gotterdamerungerdungerdumber-gungerdung!** 1981-2. Sansom understands how to make such gritty, quirky images and when to stop. Seen in relation to Sansom, Jon Cattapan's mixed media psycho-sexual melodramas with their affectations of violence looked almost sweet, in large, partly due to the decorative colour which undercut the deliberately ugly distortions. **'Two Apparitions with Abstract Symbol'** 1982, escaped the tendency towards macabre overstatement as did **Men Are Good** 1982, through careful spatial structuring and the plausible drama of oppositional forces.

TCAE

LAUNCESTON SCHOOL OF ART

Offers professional specialist courses in five areas:

- **Fibres and Fabrics**
- **Jewellery and Silversmithing**
- **Ceramics**
- **Sculpture**
- **Painting and Printmedia**

Awards include:

- **Diploma of Art & Craft**
- **Associate Diploma of Art & Craft**
- **Graduate Diploma of Art & Craft**

The T.C.A.E., School of Art, is a small, vigorous art school set in a semi-rural environment on the outskirts of Launceston. Unique features of the art school include 24 hour access, spacious, well-equipped studios and a low student-staff ratio, wherein cross-disciplinary involvement is encouraged

Enquiries to
Head, Launceston School of Art
Tasmanian College of Advanced Education
PO Box 1214
LAUNCESTON, Tasmania 7250
Telephone: (003) 26 0560

AUSTRALIAN ART DIRECTORY

Australia's comprehensive directory to the visual arts, listing over 4,000 artists, galleries, art suppliers, art museums, publications, awards, critics, craftpersons, antique outlets, art schools, art bookshops, auctioneers, art libraries . . . and much more

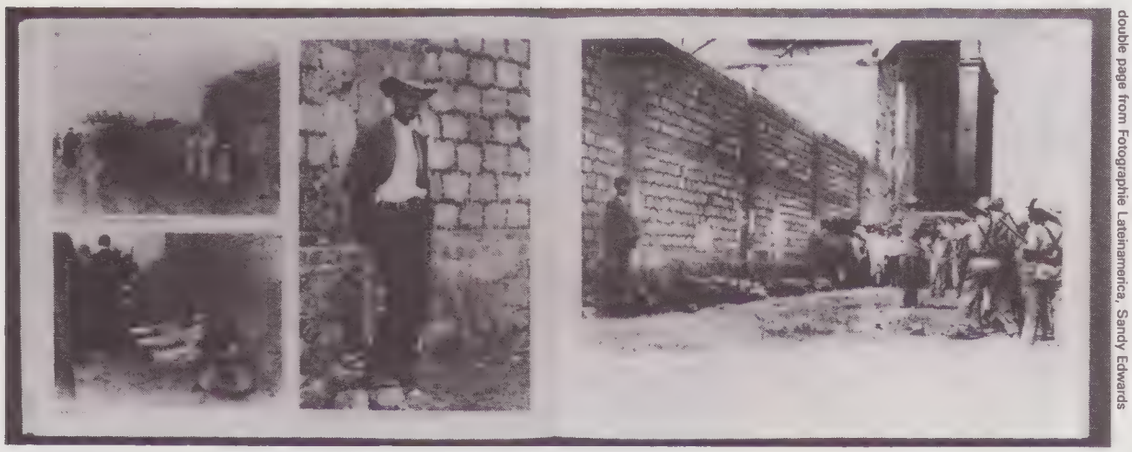
144 page, paperback book.
Available September 1983 ($9.95 + $1.00 postage)

From:
Australian Art Directory
P.O. Box 104,
Rozelle 2039.
THE WHO'S, WHAT'S, WHERE'S & HOW'S,
of Australian Art, Craft and Antiques.

PUBLICATIONS RECEIVED

double page from Fotographie Lateinamerica, Sandy Edwards

FOTOGRAFIE LATEINAMERIKA FROM 1860–TODAY



double page from Fotographie Lateinamerica, Sandy Edwards

JOHN WILLIAMS

This book is actually the catalogue for an exhibition of Latin American photography staged at the Kunsthaus in Zurich — but it is a book — not merely a catalogue, and one that I returned to the editor of Art Network with the greatest reluctance, and with the hope that he'll tell you and me where we can buy our own copies (Kunsthaus, Heimplatz No.1, Zurich, Switzerland). I was impressed and moved by so many of the pictures and astonished that the Swiss should have the audacity to stage something so obviously outstanding.

Apart from the obvious pleasures of looking at impressive photographs, the book demands at least a fleeting knowledge of the continent. Such a fleeting knowledge cannot be gleaned from the text — in German — which deals with the history of photographic practice in the countries considered but ignores any other kind of history. Maybe the pictures are expected to fill in the rest, but they don't, and can't. There is also a history of the history of previous attempts at presenting Latin American photographic surveys "in the west". Fairly dry and academic stuff; an apologia for previous disinterest in part. More interesting is the sub-section on well-known "foreign" photographers who have photographed in Latin America: Weston, Strand, Modotti and Muybridge, and of course the Swiss Werner Bischoff, who was killed there in 1954. Oddly though, that other Swiss (and occassional Latin American visitor), Robert Frank, has been ommitted.

Not all of the Latin American states are represented. Why is unclear. The "conceiver" of this exhibition, Erika Billeter, obviously used representatives in various countries to bring forth the work deemed appropriate. This perhaps explains the patchy nature of some of the inclusions and maybe hints at political or other pressures existing in some of the countries. For example, it is odd to find nothing from Argentina even hinting at the existance of the Perons. Similarly the Cuban input (Korda's somewhat sycophantic series of Che and Fidel in the mountains prior to their descent on Havana and deposition of Batista) is myth-engendering quasi-Socialist Realism of the boring kind, at odds with much of the other contents.

Latin America begins at the Rio Grande, and Mexico looms large in this collection. In the sense that the Mexicans have an intensely socially committed contemporary practice which spills over into the South-Western United States (especially around San Diego and Los Angeles), this is more than understandable. In the figure of Manuel Alvaros Bravo, Mexico also provides the only really accredited "great" photographer of the continent. At least he figures in the right history books.

Most of this book is taken up with photography that documents. Only in later work (the 1960's and 70's) does one find "international" formalist trivialities of the late New Objectivity kind. If something akin to Pictorialism occured in Latin America this book does not show it. Strong impressions emerge on turning the pages: of a vast sprawling continent (perhaps something like Australia), dusty, dry, punctuated with odd snatches of jungle; of vigourous elegant cities (Rio in the 1860's must have been magic — if you weren't poor); of towns and villages reeking of Iberia and of earthy tough people, mixed of race (except in Argentina) and ambivalent in their relationships to the remaining, unassimilated Indians.

At least by the nineteenth century the majority (Indian-European mix plus Castillians plus Portuguese) had sorted something out vis-a-vis the Indians. Comparing such photos with nineteenth century pictures of Australian Blacks is illuminating, but then the Iberians were never quite racially prejudiced in the way the British were. Religiously prejudiced indeed — but after four centuries one can see in these pictures the end product of an unofficial policy of racial diminuation and modification by inter-breeding, as opposed to outright genocide.

South American history is uniformly dismal; independence from Spain or Portugal followed by flirtations with monarchial, republican, democratic and dictatorial processes, great wealth squandered, great opportunities lost, and, never far form the surface in political life, violence — what Latin State has not known of the Coup, the Junta, the Counter-Coup and the Firing Squad.? In this book death is scattered liberally (and one senses appropriately) through the pages. We see sequential photographs of firing squads in action, brave even defying these assassins and death. Bravo's well-known picture of a murdered political demonstrator is merely the most well-known. At least equally moving is a bizarre image of a bullet ridden Zapata — dead and propped up by the arms of his comrades for the attentions of the photographer, his image further mutilated by the crudely inscribed (and one senses compassionately) scrawled message of his murder accross the the negative itself.

A large proportion of the photographers are or were immigrants; from Spain naturally, but also Portugal, Italy (to Argentina) and Germany (to everywhere, especially after World War II). The names listed are predominantly Hispanic, as one would expect. There is also one Indian photographer, Martin Chambi, described in the text as "Incan" and clearly verifiable by reference to his impressive self-portraits.

For me, Chambi, and the Argentinian portrait photographer of the turn-of-the-century, Fernando Paillet are the real discoveries of this book, in part because enough of the photographs of each are included to convey the consistency of their strength. Chambi, born in Peru of Incan parentage, worked with his father for a British mining company before commencing his own commercial practice in Lima at about the end of World War I. The bulk of his work dates from the twenties and thirties and the selections shown here are just a few of the many thousands made by this photographer acclaimed for his productivity and evenness of output.

With so much exciting work to look at, in a sense it's a shame to describe Chambi as the "co-star" of this book but I'll do so nonetheless. And this is no token Indian photographer but an inter-war purist photographer who could play

With so much exciting work to look at, in a sense it's a shame to describe Chambi as the "co-star" of this book but I'll do so nonetheless. And this is no token Indian photogrpaher but an inter-war purist photographer who could play a prominent role in anybody's Revisionist History of Photography. With no clear influences (Lima is hardly on the crossroads of international exchanges) Chambi quite possibly had influence. His is known, somewhat, in the United States and perhaps Irving Penn, for one, looked close, but learnt little.

Fotografie Lateinamerica should be brought to Australia. We surely see enough American photography and must have had our fill of Europeans uses of photogrpahy. Now, with painting again in vogue and *ersatz Angst* (imported and local) abounding under the masquerade of a synthetic Zeitgest, it's perhaps a good time to cool it a bit, and do something for the individual *Weltanschagung's* of those handfuls of souls who don't necessarily see art as a strategy for becoming accepted as an artist; who perhaps resist the idea of a Kassel-Paris-New York Art Hegemony. I suspect Fotografie Lateinamerika would be like a breath of fresh air — at least for some of us.

ARTISTS BOOKS

REDLINE • Media Space, audio cassette with typescript, see Anzart coverage, this issue. P.O. Box 152, Inglewood, W.A. 6052

ARTICULATING A NEW PARADIGM, what every artist should know. . . work which requires intellectual and financial support and cooperation. Artwriting in a determinist mode from John Fisher, 71a King St, Newtown 2042.

GAPSCAPE, 56 page catalogue accompanying touring exhibition (currently in Mildura, then Swan Hill in August, Tamworth in September) of prints and drawings by BILL MEYER. Includes "Levels", a piece of work about work, transcript of conversations with Roger Kemp, Ruth Groves, Gary Willis and Eva Schramm. Enquiries: 36 Milroy St., Brighton, Vic. 3187.

BRICKS AND MORTAR (bulletin) from Peter Tyndall, Bonzaview, Hepburn Springs, 3461. Write for details.

KERB YOUR DOG. (Independents' number) Preliminary drawings from 1983. Work by Jane Brick, Kate Farrell, John Laidler, Lindy Lee, Kevin Sheehan, Brendon Stewart and John Young in limited edition A4 format. Enquiries: 4 Glenroy Avenue, Middle Cove, 2068.

TRUE BIRD GRIT. A book about Canberra women in the arts, 1982 — 3, produced and presented by Julia Church and Alison Alder. $25. Large format 51 x 38cm, 42 handmade pages, mostly colour, with interviews, news, analysis (Women, technology and the media by Kate McNamara), reviews, page art, autobiography, poetry (Helen Williams), tap dancing and an ad for the Artworkers Union! Available at ARTSPACE, 11 Randle Street Surry Hills, 2010, or from 23 Inkster Street, Kambah, A.C.T.

BOOKS

IN THE PUBLIC EYE, Public Art in Australia, by Neville Weston for the Visual Arts Board of the Australia Council, Box 302, North Sydney 2060. 64 pages, designed by Lyndon Whaite, Grant Jorgensen. Foreword by Ann Lewis: "The Visual Arts Board was instrumental in establishing the concept of providing a percentage of building costs for the acquisition of artworks as part of the construction budgets for Australian government buildings. Although this is not yet standard practice, the Board is working hard to encourage the acceptance of an overall policy."

WHAT DID YOU DO IN THE WAR, DADDY? A Visual History of Propaganda Posters: a selection from the Australian War Memorial. Oxford University Press, 7 Bowen Cr., Melbourne, 1982. $35.00; Introduction by Peter Stanley, designed by Judy Hungerford. "The posters included in the selection. . . are overwhelmingly those of the powerful rather than those of the protesting". Printed in Singapore. 57 color plates, an attractive introduction to a valuable resource.

FUTURE CHALLENGE, Administering the Arts in the Eighties, the proceedings of an International Conference of Arts Administrators, Adelaide, 1982. 26 papers with afterthoughts and questions, speaker biographies, photographs, resolutions, participants' names, titles and addresses. $7 includes postage, from the Arts Administration Programme, S.A. Institute of Technology, North Terrace, Adelaide S.A. 5000.

THE GREAT DIVIDE, An Ongoing critique of Australian culture under capitalism; reviews of oppositional cultural work and an examination of socialist models, edited by Ann Stephen and Charles Merewether, with contributions from Geoff Hogg, Sandy Kirby, Ian Burn, Sharon Firebrace, Nigel Lendon, Bonita Ely, Noel Sharidan, Julie Ewington, Donald Brook, Elizabeth Nettleton, Bernard Smith, Charlotte Clements, John Nixon and the editors, 1977, seminal and some copies remaining, $5 from Fine Arts Department, Sydney University, 2006.

GARRETT OF VAN DIEMEN'S LAND, a great Scots pioneer, written and illustrsated by Paul William White. Editions of 20 (with 32 hand coloured plates, $325) 100 (hand-coloured front piece, $50) and trade (paperback, $9.95). An exciting story of early Tasmania generously illustrated, from Parledee Press, G.P.O. Box 483, E. Hobart, Tasmania 7000.

GENDER ADVERTISEMENTS, Erving Goffman (Communications and Culture, Macmillan Press Ltd.) 1979. A discussion of gender-specific behaviour illustrated by ritualistic 'displays' taken from several hundred photographs made for magazine ads which are made to articulate 'ritual idioms' and social ideals including The Feminine Touch, Function Ranking and Licensed Withdrawal.

PERIODICALS

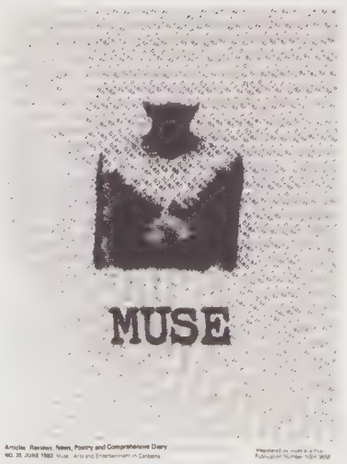
FRINGE NETWORK NEWSLETTER No. 13: snappy six page information bulletin from this vital grass-roots phenomena including important contacts for writers, publishers, musicians, Super-8 and video, visual arts (Hey! Country studio available in Chesthunt!) plus 11 dynamite graphics by FELIX. Good value at $10 p.a. from 201 Brunswick St. Fitzroy 3065.

FASS, Melbourne University Fine Arts Student's Society Broadsheet, Volume 2, No.2, 1983: Paul Taylor rubbished again as Naomi Cass "endeavours to make a glossary of some of the terms/clusters" of the "not innately difficult" ideas at a discussion-evening by the critic and editor of ART & TEXT. Plus Geoff Emmet on Mondrian, reviews of Mike Brown at Heidi, Christopher Van Der Craats at Pinacotheca. Enquiries: Fine Arts Dept. Univ. of Melb., Parkville 3052.

PRAXIS M, No.1, April 1983: a professional fine art journal in Western Australia, concerned with local issues. Edited by Merril Findlay, Julian Goddard and Julie Prott, 30 pages, sold out. No.2 out soon, from 33 Pakenham St., Fremantle W.A. 6160. $2.50 includes postage.

YULNGU, March 1983, continues the job of consciousness-raising in the Northern Territory, edited by Mike Nichols, Chips MacKinolty and Val Boyd. News from Outstations, Phantom comics and a report with photographs of the 16th Inter-Tribal Festival Gathering, Aboriginal Cultural Foundation, held at Lajamanu (Hooker Creek) in October. From the Yulngu Association, Pearce ST., Katherine, N.T. 5780.

ART WALK No. 1 (Jan. 83) Barbara Campbell on Audience Etiquette/Performance Art, Kate Collins on Ways of Seeing; No. 2. (March 83) Graphics by Frank Murray, Forming the Mateship Show by Michelle Andringa, interview by J. Hurst, and more. No. 3 (May 83) The new art/criticism by Hether Killen, novel review of "The Visual Artist & The Law" by Ian Smith, Hardened Arteries cut-up, Thomas Vale-Slattery by Kate Collins, Barbara Campbell on the art-reading group at the Institute of Modern Art. $1.50 each from Box 44, West End, Brisbane 4101.



MUSE, June 1983, from the Canberra Community Arts Front, Gorman House, Box 442, Civic Square, ACT 2608, including Peter Sutherland's report from the Victorian Community Arts Seminar and Kay Ransome's on the ACT Community Arts Network, plus a great cover by Tony Ayres.

ART NEW ZEALAND 26 "This issue of ANZ by its very existance has taken a major step. . . by affirming the separateness of women's art": Cheryll Sotheran, Re-placing Women in Art History; plus 16 monographs or reviews, one interview and lots of reproductions of the work of New Zealand women. $5.50 from Box 10249, Balmoral, Auckland 4 N.Z.

PARALLAX, a journal of postmodern literature and art. Summer, 1983; reviews, poetry, photography, performance, statements. $8, from Brick Row Publishing Company Ltd., P.O. Box 190, Wellington, N.Z.

PARALLELOGRAMME, April—May 1983: Arguments with Toronto "Avant-Garde" by Philip Monk (more about Tim Guest) Fuck yous, I'm going to Bingo, a collaborative presentation around feminisms in art practice; and the usual well-illustrated comprehensive guide to new art activity in Canada, from the Association of National Non-Profit Artists' Centres, 217 Richmond Street, West, Toronto M5V 1W2

FUSE The Cultural Newsmagazine April 1983: New World Information Order (Communications Supplement, including a conversation with a pirate, "Self-Serve Radio" and other useful information); 10 articles critical of the Federal Cultural Policy recently promulgated in Canada plus an introduction by Jody Berland and Rosemary Donnegan; Bruce Ferguson on the Sydney Biennale plus news, reviews, letters, reports and graphics. From 379 Adelaide St. West, Toronto M5V 1S5 Canada $2 plus postage.

AFTERIMAGE, Vol.10, No.6 1983: Radical Formalism from Weapon to Style by Abigail Solomin-Godeau; A Short History of Postmodernism and Photography by Michael Starenko; interview with Gyorgy Kepes; (U.S.) National Endowment grants to artist's organizations with a useful preface by Catherine Lord; reviews and notices. Available at the Australian Centre for Photography, 257 Oxford Street, Paddington, N.S.W. 2021, $4. Or $24 (US) for 9 issues from Visual Studies Workshop, 31 Prince Street, Rochester, N.Y. 14607 U.S.A.

PUBLICATIONS RECEIVED (Cont.)

ISSUE 1, Winter 1983, $1.50 plus postage from P.O. BOX 41, Aberdeen Street, Perth W.A. 6000. Includes directory, 8 Zerox Dreamflesh postcards, on two pages, Umberto Eco interview: "when I say I hate artists I am joking" (6 questions about semiotics) and more, large format, page art, cut-up layout, black and white.

STUFF, A monthly magazine by →↑→ on the writing of culture. $2, from Box 222, Northcote 3070. Popular music, parties, Si-Fi, Re-reading Art & Text, In Jamacia, monotony and social control, Andrew Preston on rage, that crucial moment phenomenon, port, car crashes black clothes and more from known and unknown sources. No pictures.

ARTERIAL, on request from the Visual Arts Department, Monash University, Clayton, Victoria 3161. Student contributions to the critique of the visual arts. Reviews of Masterpieces exhibition , films, records, contributions from David Moore and Anne Balla, book reviews, poetry, gallery guide. No.3 out in September.

YOU TOO, No.8, Autumn 1983, $1.50 from Box 118, Fairfield 2165. Special art issue, edited by Weisiek Bialecki, profiling an active mutli-cultural community in Sydney's western suburbs. Reviews, including Bob Millican on "A Different Perspective" at Artspace; Film, Music Performing Arts, Sport and Community News. Well produced, revitalizing model of urban arts activism.

Institute of Modern Art BULLETIN: Minimalism x 6, curated by Malcolm J. Enright, June 28 — July 15, 1983, includes John Nixon, Imants Tillers, Jenny Watson, Peter Tyndall, Robert MacPherson and Robert Jacks. Catalogue available from I.M.A., Box 1897, Brisbane 4001.

BLOCK 8, 1983: Terry Smith on Frida Kahlo; Martha Fleming on Carole Conde & Karl Beveridge; Dick Hebdige on Pop Art; centrepages by Victor Burgin; cartoon by Steve Bell. $5.50, distributed in Australia by Roy Garner, Alternative Media Services, Box 55, Glebe, N.S.W. 2037.

OPEN SANDWICH

Photo: David Kerr

A report on the Open Sandwich Conference was prepared for this issue by David Kerr. We must ask readers interested in this documentation to contact the Experimental Arts Foundation, P.O. Box 167, Stepney, S.A. 5069 for this and other information deriving from an important component of Anzart-in-Hobart.

ISLAND 14: Jonathan Holmes indulges in the provincialism debate, calling for more depth in Hobart while missing that opportunity to provide it. He is editing an ANZART supplement to ISLAND 16, out in September. 12.95 each, from Box 207, Sandy Bay, Tasmania 7005.

CORRECTION

The Surfside Six poster illustrating Nicholas Coffills'article **Rock Posters 1955-83** A/N p.69 was incorrectly attributed to Brad Frank & Narelle Kearns. The poster was designed by Narelle Kearns.

EQUAL REPRESENTATION FORUM LESLIE SOLAR

"EQUALITY FOR WOMEN ARTISTS" was the title of a Forum held on June 18 at the Australian Centre for Photography. Organized by the Artworkers Union, the event opened up discussion around the issue of womens' representation in publicly funded exhibitions. Perspecta 1983 (reviewed in this issue) acted as a catalyst by once again bringing to our attention serious problems of inequality. It would seem that a plateau of one-third has become standard, a situation which is unacceptable.

Speaking to an audience that overflowed the large gallery were Hester Eisenstein, Assistant Director of the (N.S.W.) Office of Equal Opportunity in Public Employment, Margaret Dodd, artist and exhibitor in Perspecta, and Bernice Murphy, curator of contemporary art at A.G.N.S.W. The Forum was chaired by Julie Ewington.

Hester Eisenstein opened the discussion by bringing the issue of employment into focus. Eisenstein is concerned about the implementation of the Equal Opportunity legislation into all areas of work for women. A very clear picture was given of the problem which face women in gaining high levels of employment.

Of interest to artists was the information that the Art Gallery will be asked to include exhibitors when compiling reports to the Department.

The second speaker was Margaret Dodd, a practicing artist for almost 25 years. Dodd, who has exhibited widely here and overseas, recounted her personal experiences and observations of the position of women artists both locally and internationally. On leaving school and gaining employment as an art teacher Dodd noted that women worked mainly in teaching capacities to further other people's careers as artists. To redress the injustices of the past she calls for a strict statistical line of 50% representation to be upheld.

Bernice Murphy was the final speaker of the evening. Murphy, curator of Perspecta 1981 and Perspecta 1983, emphasised her personal committment to Perspecta and also her commitment to the idea of Equality for Women Artists, althogh she felt that ultimately each artist must be judged on merit. She was concerned that the leaflet 'Perspecta — Narrowing Horizons for Women' circulated by Artworkers Union members at the Perspecta opening on May 12, misrepresented her efforts in regard to women artists over many years. She gave an account of the difficulties involved in working in a large art gallery, with responsibilities to other employees and Boards of management.

Some debate arose between Murphy and representatives of the Artworkers Union regarding an agreement for equal representation. The Union had felt confident, from their discussions with Art Gallery staff, that equality would not be a problem in Perspecta '83.

Questions and points for discussion were invited from the audience. Many questions were directed to Bernice Murphy around such issues as selection procedures, and the involvement of private galleries in such matters. Several people felt that more specific answers could have provided greater insights.

Attempts were made to shift the emphasis from Perspecta to the broader issue of womens' representation. The question of how to improve the general awareness of curators and arts administrators was raised. The Women's Art Register was recommended, and artists were urged to send slides to this resource (see below).

Even though a larger percentage of younger women were represented in Perspecta, Dodd and others were concerned that this would not improve the situation in the long term. It is important to maintain and increase awareness of both younger and older women working in all areas of art practice.

Several suggestions came at the end of the meeting:

- to contact the relevant Ministers and heads of government departments to demand equal opportunities for women in the arts. Also to demand that equality be made a condition for funding.
- to improve general understanding of the issue of employment in the arts. That, for artists, exhibitions are employment absolutely crutial to their careers in teaching and other occupations.

In organising both the demonstration outside the Art Gallery at the opening of Perspecta '83 and the Forum at the Australian Centre for Photography the Artworkers Union has initiated a spirited campaign. It has fostered necessary debate which must lead to the eventual implementation of affirmative action and increased opportunities for women artists. ■

The Women's Art Register is a resource collection offering information about the work of Australian Women Artists. The project, founded in 1975 and assisted in turn by the Schools Commission, the Myer Foundation and the Victorian Ministery for the Arts, has collected, for educational use, material on Australian women artists, past and present.

Material from the register is available for loan to all parts of Australia. It can be borrowed from Carringbush Library through the Inter-Library Loan network (enquire at your local library) or you can visit Carringbush Library personally. This service is free of charge, but country and interstate borrowers may be required to pay the cost of packing and postage.

A detailed list of materials collected has been prepared. Contact: Heather McDougall, Carringbush Library, 415 Church Street, Richmond, Vic. 3121.

Looking for somebody?

Now more than ever Art Network has the artworld covered. Since 1979 we've published over 200 articles by Australia's leading critics, many of whom are practising artists. We've shown the sophistication and diversity of artistic talent in Australia, and given our readers a perspective on international events. As a reference source Art Network is unsurpassed — you'll probably find yourself in it. Single copies $5 each, includes postage. Order of 4 or more issues: $4 each incl. post.

PEOPLE

A Aarons, Anita 81/3/4,32
Abbott, Berenice 83/9,20
Abramovic, Marina 79/1,39; 80/2,23; 82/5,60; 82/7,37
Adams, Ancel 83/9,17
Adams, Bruce 82/6,50
Adams, Eddie 82/5,(I)57
Adams, Jude 80/2,40,(I)44; 81/3/4,(I)10; 80/2,35; 81/3/4,44; 82/6,57; 83/9,71
Adams, Mac 82/6,(I)10
Adams, Margaret 81/3/4,21
Adler, Kevin 79/1,29
Adshead, Soosie 80/2,(A)48
Agar, Bernice 80/2,(I)12
Agee, Joyce (P)82/8,30; (P)83/9,63
Ahern, David 82/6,35,48,50; 82/7,43
Albers, Joseph 82/8,36
Aldridge, Geoff 79/1,30; 83/9,61
Alexander, George 81/3/4,67
Alexander, Peter 82/8,23
Allan, Micky 82/5,(I)14-16;82/7,26; 81/3/4,74; 82/7,26; 83/9,66
Allen, Davida 81/3/4,(I)17;82/6,cover 82/7,24
Allen, Jim 79/1,(A)7; 80/2,20; 82/5,59; 82/7,60
Allen, Micky 82/6,56
Allen, Terry 82/7,38-40
Allison, Joy 82/7,63
Althoff, Ernie 82/6,21,36-38
Altoon, John 82/8,23
Amitzboll, Kristine 81/3/4,67; 82/5,31
Amor, Rick 80/2,76
Anderson, Laurie 82/6,26; 82/7,37
Ancome, Laurie 80/2,(P)32
Anderson, Laurie 82/7,36-38
Andrews, John 80/2,76
Annand, Douglas (P) 83/9,44,45
Annear, Judy 80/2,48; 81/3/4, (A)49,67,(A)74; 82/7,18-19,60; 82/5,67,73; 82/8,52; 83/9,70
Ansell, Ronnie 82/5,29
Antin, Eleanor 82/6,50
Apple, Billy 82/7,(I)23; 82/5,62
Arbus, Dianne 82/7,32
Arbuz, Mark 82/5,24
Armstrong, John 80/2,76; 82/6,49
Arthur, Robin 82/5,(A)63
Arthur, Tom 82/7,29, 29(1); 82/6,56
Ashburn, Liz 79/1,(A)28
Ashby, Lyn 82/5,(I)64
Asher, Michael 82/8,24
Ashton, Julian 82/6,46
Atkinson, Conrad 82/7,42
Atroshenko, Paul 79/1,(A)27
Auerbach, Frank 81/3/4,15; 83/9,12
Augustine, Karen 82/5,47
Austen, J 82/8,(P)51
Austin, Richard 82/6,20
Australian Institute of Aboriginal Studies 83/9,30
Avedon, Richard 83/9,22
Aycock, Alice 82/6,50
Ayres, Tony 82/8,(A,R)49

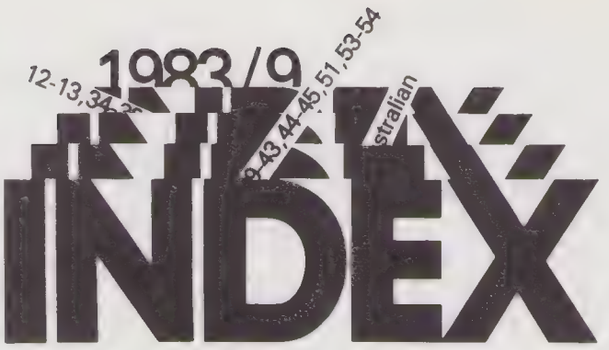
B Baca, Judy 82/8,23
Bacon, Francis 82/8,26; 81/3/4,(I)14-15; 82/5,(I)10
Baily, John 80/2,53
Ball, Syd 79/1,(I)12; 82/6,48
Baldessari, John, 82/8,24
Balson, Ralph 80/2,36; 81/3/4,42
Balthus 81/3/4, (I)14,15; 83/9,12
Balzon, Ric (P) 83/9,73
Baily, John 81/3/4,21; 83/9,73
Banana, Anna 80/2,(I)73
Bandwell, Harry 80/2,(A)56
Bandt, Ros 82/6,21,36-38
Banks, Don 82/6,35
Barber, Bruce 79/1,4; 80/2,20
Barber, Jenny 80/2,35; 81/3/4,44; 82/8,33
Barker, Russel 82/8,(I)15; 82/7,59
Barrie, Ray 82/7,42
Barron, Howard 83/9,24
Barrie, Lita 83/9,69
Barry, Judith 82/8,56; 82/7,42
Barthes, Roland 83/9,17
Bartlett, Geoff 81/3/4,(I)26-28; 82/7,51,52
Barwell, Jenny 80/2,55
Baselitz, Georg 82/5,(I)11; 81/3/4,15; 82/7,24,26; 83/9,9
Bass, Saul 82/5,23
Batchen, Geoff 81/3/4,72; 82/8,(A,L)48,(A)54; 83/9,24
Batten, Juliet 81/3/4,(A)12; 80/2,21
Batty, David 80/2,74
Barwell, Bronwyn 80/2,75
Bay, Dider 82/7,32-35,38-40
Bayliss, Charles 83/9,33-35
Beall, Lester 82/5,23
Beardsley, Aubrey 82/5,22
Beaton, Cecil 83/9,18 (P)
Beaufoy, Merlin 83/9,33-35
Becker, Ludwig 81/3/4,44
Beckmann, Max 82/5,(I)9
Belgiorno-Nettis, Franco 80/2,(I)51; 80/2,52
Bell, George 82/5,64; 82/8,41
Bell, Larry 82/8,23
Bellette, Jean 82/5,69
Bendinelli, Frank 79/1,29; 80/2,(A)58-59, (I)66; 81/3/4,(A)55; 82/7,(I)25-31; 82/5,60
Bengston, Billy Al 82/8,23
Benjamin, Walter 82/7,18,32
Bennington, Seddon 80/2,22
Benson, Gary 80/2,(I)cover,(I)41
Berger, John 82/7,32
Bergner, Josi 80/2,15
Bergquist, Ian 80/2,21
Berland, Jody 82/6,(A)24-25,57, 82/7,(A)36-38
Berriman, Ann 81/3/4,(A)71-72;82/5,(A)59; 80/2,76
Berndt, Janet 79/1,29
Besanko, Robert 81/3/4,(I)67,(I)69; 80 2,76
Bett, Dick 79/1,5
Beuys, Joseph 81/3/4,22; 82/5,12; 83 9,10; (P)83/9,69
Beveridge, Karl 82/5,(I)49-53; 82/7,42; 83 9,48
Bieringa, Luit 80/2,(I)28-29
Bilinski, Claude 83/9,73
Binder, Ted 79/1,24
Bindle, Nora 82/8,(I)cover
Binns, Vivienne 79/1,26-21; 82/2,55,75; 82/5,19; 82/6,63; 82/7,43; 82/7,30-31
Birch, Bob 81/3/4,71
Bishop, Julie 82/5,24
Bishop, Tony 82/5,(A)70; 80/2,76; 82/5,71
Black, Sharyn 80/2,24
Black, Wendy 82/5,27
Blackall, Judith 83/9,67
Blanchflower, Brian 82/7,(I)48; 82/8,(R,I)49-50
Blizzard, Peter 82/7,51
Bluck, Peter 81/3/4,(I)57
Blume, Bernhard J. 82/6,(I)12; 82/7,33,(I)42
Blundell, Scott 82/7,(I)48
Boaden, Sue 82/5,43
Bochner, Mel 82/6,50
Bock, Anna 83/9,70
Body, Jack 82/5,60
Bolte, Henry 81/3/4,21
Boddington, Jennie
Bolton, Brian 79/1,29
Bolton, Ken 80/2,75
Bogaars, Collin 82/5,(P)39
Bolzan, Ric 83/9,73
Bond, Tony 81/3/4,(A)66; 82/8,(A,R)49-50; 80/2,76; 82/5,71
Bonham, Don 80/2,18
Bonnard, Pierre 82/5,22
Bonython, Kim 80/2,36
Booth, Peter 81/3/4,(I)17; 82/7,30-31, (I); 82/7,22; 83/9,25
Borlase, Nancy 80/2,51; 81/3/4,42
Borofsky, Jonathan 82/5,(I)13,10; 82/8,24; 83/9,10
Boscott-Riggs, Hilary 80/2,37
Bostock, Cecil (P) 83/9,40
Both, Sally 80/2,35
Botsman, Peters (Dr) 82/5,44
Boudaille, Georges 80/2,27
Boulez, Richard 79/1,(I)29; 80/2,(I)58; (L) 83/9,63
Boult, Jenny 81/3/4,(A)10
Bourke, Christine, 80/2,74
Bower, Gordon 82/5,69
Bower, Ros 82/5,19-20
Boyd, Anne 82/6,35
Boyd, Jamie 82/8,(I)12
Boyd, Arthur 80/2,30; 82/7,22
Boyle, Mark 81/3/4,(I)51
Boynes, Robert 80/2,53; 82/7,22
Bradbury, Patsy 83/9,58
Bradley, Will 82/5,22
Bramleigh, Rex 81/3/4,20
Brandon, Helen (P) 83/9,61
Brandt, 83/9,17
Brash, Nick 80/2,74
Brassai, 83/9,17
Bravo, Alvarez 83/9,22
Breakey, Kate 81/3/4,(I)58; 83/9,66
Breakwell, Ian 82/6,50
Breheney, Brian 79/1,29
Breker, Walter 82/5,23
Bren, Jeffry 81/3/4,67
File 2
Brett, Graeme 79/1,4
Brereton, Kurt 80/2,75
Brereton, Sal 80/2,75
Brewer, Graeme 83/9,75
Brisbane, Simon 79/1,29
Briscoe, Kate 79/1,15
Britton, Stephanie 82/6,(A)56-57; 82/5,75
Broadhurst, Irene 79/1,24
Bromfield, David 82/8,35,43,54
Bromley, Frances 82/5,(A)43
Brook, Donald 82/5,(A)6-8,(A)58-59; 82/8,16,(A)
44-45,(A)50; 80/2,30,53; 81/3/4,35,44; 82/6,50,51,57
Brooks, Rosemary 80/2,44,53
Brookes, Peter 79/1,15
Brophy, Philip 82/6,(A)28-32; 82/7,17,58
Broughton, Ann 82/7,51
Broughton, Owen 82/7,51
Brown, Bill 81/3/4,67;82/7,(I)48; 82/6,49
Brown, Bryan 83/9,73
Brown, Calvin 81/3/4,70
Brown, Grahame 82/6,28
Brown, Jan 82/7,51
Brown, Julie 82/7,(I)32-35,(P)44-45,60
Brown, Karilyn 80/2,(A)35
Brown, Mary Louise 81/3/4,(I)25
Brown, Mike 81/3/4,34; 82/6,(I)52
Brown, Pamela 80/2,(A)75: 81/3/4,(A)39,(A)44
Brownson, Ron 79/1,4; 81/3/4,40; 82/5,(A)62,61
Bruckner, Jutta 80/2,35
Brun, Donald 82/5,23
Le Brun, Christopher 83/9,9
Bruun, Eric 82/5,23
Bryans, Gavin 82/6,25
Bryans, Lina 82/8,56
Bryce, W.D. (L) 83/9,63
Buchan, Geoff 81/3/4,39,44
Buchler, F. 79/1,(A)38
Budden, Francis 80/2,55
Buis, Linda 80/2,(I)23-24; 82/5,60
Bunny, Rupert 82/5,69
Burden, Chris 82/8,24
Buren, Daniel 82/5,10
Burgin, Victor 82/8,25; 80/2,65; 82/6,50; 83/9,21,27
Burke, Janine 81/3/4,(A)26-28,74; 82/8,(A,L)48
Burke, Keast 83/9,33
Burn, Ian 80/2,(A)10,14-15,(A)51; 81/3/4, (A,R)49-51; 82/5,(A)37-38; 82/6, (A,R)42-44,57; 82/8,(A)39-43; 83/9,45
Burndt, Janet 79/1,29
Burnham, Jack 81/3/4,32
Burns, Joanne 80/2,75
Burns, Tim 81/3/4,21,35; 82/5,20
Burroughs, William 82/6,26-27
Burrowes, Geoff 83/9,44
Burt, Warren 81/3/4,(I)33;82/6, (A)36-38; 80/2,59; 82/5,60; 82/6,48
Busby, Jeff (P) 83/9,52-52
Buxton, Micky 79/1,29
Buzacott, Michael 82/7,51

C Cage, John 82/6,26,48; 82/7,36
Calder, Alexander 82/5,10
Caldwell, Grant 79/1,(A)36
Callaghan, Mary 81/3/4,(A,R)54; 80/2,74; 82/6,57
Callaghan, Michael 82/5, (I)21, 24,26,27; 80/2,74
Callas, Peter 79/1,(P)5,(A)8,(A)10; 80/2,(A,I)67-68; 81/3/4,(I)16,71; 82/5,60; 83/9,70
Calzolari, Pier Paolo 81/3/4,15
Campbell, Colin 82/7,38-40
Campbell, Liz 79/1,29
Cane, Jim 80/2,53
Cant, Dalgarno, 79/1,24
Cant, Dora 79/1,24
Cantrill, Arthur 80/2(A)60-61
Cantrill, Corine 80/2, (A)60-61
Capon, Edmund 79/1,4; 81/3/4,16; 82/7,42
Capon, Kevin 81/3/4,(P)74
Caraballo, Jorge 79/1,9
Carey, Peter 83/9,73
Carey, Robert 82/6,26
Carlin, Jocelyn 80/2,(P)10
Carlos, Michael 83/9,73
Caro, 81/3/4,22; 82/7,50
Carroll, Jacqui 82/6,48
Cartier, Bresson 81/3/4,56; 83/9,17
Castelli, Luciano 82/5,10
Castle, Ted 82/7,51
Catalano, Gary 80/2,51; 81/3/4,(R)49-51,76; 82/6,48
Caust, Jo 82/8,(I)30-33; 82/5,74
Cazneaux, Harold 83/9,34,40
Celant, Germano 80/2,16; 82/7,17
Celmins, Vija 82/8,23
Cernak 81/3/4,76
Chaffey, Toni 81/3/4,(I)10
Chagall, Marc 82/5,10
Chai Hiang, Cheo 81/3/4,(I)28
Chambers, Merton 80/2,78
Chapman, David 80/2,76
Chapple Geoff 80/2(A)27; 81/3/4,43; 82/5,60
Charlton, Alan 81/3/4,15
Cheret, Jules 82/5,22
Cherry, Cath 80/2,(I)40,(I)45,(I)48; 81/3/4,(I)24,(I)34,44,67; 82/5,74; 82/6,57
Cheslyn, Jack 80/2,44
Chesworth, David 82/6,(A)22-23,31-32; 82/7,17,36-38,58; 80/2,56' 82/5,60
Chi, Jimmy 81/3/4,(I)39
Chia, Sandro 82/5,(I)12; 82/8,25; 83/9,10
Chicago, Judy 82/8,23
Chisholm, Daisy 83/9,58
de Chirico, 82/5,11
Christman, Gunter 82/7,(I)23,37; 80/2,36; 82/6,48; 83/9,25
Christo, 81/3/4,21,34; 82/7,55
Clark, Fiona 80/2,21; 83/9,56
Clark, Glen 81/3/4,76
Clark, Jeanne 79/1,24
Clark, Lygia 82/6,50
Clark, Marc 82/7,51
Clarke, T.J. 82/6,25
Clemente, Francesco 82/5,10; 83/9,9 (P)10; (P)83/9,67, (P)68; 83/9,79 (Cat.)
Clements, Bill 82/6,57
Cliffe, Greg 79/, (I)5
Close, Simon 82/6,50
Clouston, Alison 81/3/4,(I)25
Clutterbuck, Bob 82/5,27
Clutterbuck, Jock 82/7,51,52
Coburn, John 79/1,7; 81/3/4,42,74; 83/9,70
Cochrane, Elsie 82/8,32
Cochrane, Grace 80/2,(A)50,78
Coffill, Nicholas 83/9,69
Cohen, Becky 82/8,55
Cohn, Norman 82/7,39
Cole, Peter 81/3/4,28,(I)33
Coleman, A.D. 82/7,32
Coleing, Tony 80/2,(I)7,(I)64; 80/2,30; 82/6,56
Colless, Ted 82/6,57
Collier, Edith 80/2,21
Collins, William 83/9,54
Collison, Will 82/5,(I)59-61
Cologon, Ray 79/1,29
Colombo, Giorgio 81/3/4,(P)27,(I,P)33,56 (I)72
Compton, Candice 80/2,35; 81/3/4,74
Conde, Carole 82/5,(I)49-53; 82/7,42; 83/9,48
Conner, Kevin 81/3/4,42
Conyngham, Barry 82/6,35
Cooper Clark, John, 83/9,61
Cooper, Ross 81/3/4,76
Cooper, Thomas Joshua 82/7,28
Coopes, Jenny 80/2,52
Cornell, Joseph 82/5,12
Cornish, Muriel (I)83/9,24
Correy, Stan 79/1,(R)32-33
Cossington-Smith, Grace 80/2,14; 82/5,69
Cotton, Olive 80/2,(I)12
Couanni, Anna 79/1,(A)37; 80/2,75
Counihan, Noel 79/1,24; 80/2,15; 80/2,34
Courier, Jack 80/2,34
Courtin, Polly 81/3/4,(I)67
Cousins, John 80/2,28; 82/5,60,62
Coutts-Smith, Kenneth 82/5,(I)70; 82/7,(A)52-55; 82/8,47; 82/6,25; 83/9,63
Coventry, Chandler 82/6,48; 83/9,24
Coventry, Christopher 81/3/4,67
Coventry, Virginia 81/3/4,(I)18,74; 82/5,(I)cover,(I)14-16; 80/2,36; 82/7,28; 83/9,75
Cowley, Jim 79/1,(I)29; 81/3/4,44
Cox, Ian 82/7,17
Cozzolino, Mimmo 81/3/4,76
Crawford, Roger 79/1,(I)27
Crawford, John & Jane 79/1,29
Cree-Brown, Chris 82/5,60
Cress, Fred 83/9,25
Crimp, Douglas 82/7,17
Croft, Chris 81/3/4,67
Crombie, Isobel 83/9,16
Crooke, Marion 79/1,10
Crowley, Grace 80/2,14; 82/5,69
Cruickshank, Alan 83/9,66
Cucchi, Enzo 82/5,(I)11;82/6,(I)9; 83/9.9
Cullen, Cregor 80/2,74; 82/5,27
Cumming, Robert 79/1,22
Curnow, Wystan 79/1,4-5; 80/2,23-24,26-27; 82/5,62,60; 83/9,69
Curtis, Robert 81/3/4,42
Cuppaidge, Judy 81/3/4,67
Cutforth, Roger 82/6,(I)13,50

D Dabro, Ante 82/7,(I)51
Dadson, Philip 79/1,4; 80/2,20; 80/2(A)27; 80/2,28; 81/3/4,19,43; 82/5,60,62
Dadswell, Lyndon 79/1,6; 82/5,69; 82/7,61
Dall ava, Augustine 82/7,51
Dalton, Gabrielle 79/1,(I)8; 82/5,(A)48
Dalton, Gabrielle 79/1,8; 82/5,48
Daly, Pauline 79/1,5
Damnjanovic — Damnjan, Radomir 82/7,33
Danko, Alex 79/1,29; 81/3/4,35,67; 82/8,56
Dargin, Alan 83/9,73
Daumier, 82/5,22
Dauth, Louise 82/5,(A)48
Davey, Alison 80/2,(I)33
Davie, Alan 79/1,(I)34
Davies, Alan 83/9,55
Davies, John 82/3/4,22
Davies, Martin 83/9,58
Davies, Suzanne 80/2,(A)7,55,64; 82/7,(A)18-19
Davies, Peter Maxwell 82/6,35
Davila, Juan 82/5,75; 82/7,18,(A,I)43,44-45; 82/8,(A,I,L)48
Davis, Douglas 81/3/4,71
Davis, Graeme 79/1,29; 81/3/4,68; 82/6,36-38; 82/8,56; 80/2,4-6; 82/5,60
Davis, John 80/2,36; 81/3/4,26; 82/5,60,71; 83/9,70
Davis, Ronald 82/8,23
Dawson, Janet 82/8,32
Dawson, Neil 81/3/4,74
Dawson, Paula 82/7,51
Day, Peter 82/5,(I)28-33
Dean, Philip 80/2,(I)46
Dean, Ross 82/5,41
de Antonio, Emile 79/1,6
Debenham, Pam 82/8,33
de Carlo, Susie 81/3/4,68
de Clario, Dom 82/5,60
de Gruchy, Ian 82/7,(P)23
Delacour, John 81/3/4,(P)16-18; 82/7,(A)32-35, (P)44-45; 82/5,71; 83/9,33
de Lutiis, Joseph 81/3/4,(I)68
Demarco, Richard 82/8,50; 83/9,69
Dennett, Terry 80/2,65
Dennis, Elwyn 82/7,51
Dennis, Margery 82/6,(I)52
Derrida, Jacques 81/3/4,30
Dibble, Paul 80/2,(I)21
Dickerson, Bob 81/3/4,42
Dickson, Bruce 82/5,(A)44
Diebenkorn, Richard 82/8,23
Digby, Ross 80/2,(I)47
Dill, Laddie John 82/8,23
Divola, John 83/9,21
Djawa, 82/8,41
D'Offay, Anthony 82/8,25
Dobell, William 79/1,6
Dodd, Margaret 81/3/4,73; 81/3/4,10; 82/6,56
Dolk, Michiel 82/5, (A)17,(I)28-33; 82/7,60
Doidge, Malcolm 81/3/4,19
Douglas, Ed 81/3/4,68
Douglas, Mollie 79/1,6
Dougall, Martin 81/3/4,70
Dowie, John 82/7,51
Downie, Chris 79/1,(R)30; 81/3/4,(P)29,(A)70; 79/1,13
Dowman, Diedre 81/3/4,67
Drews, John 82/6,(I)59
Driver, Don 80/2,21
Drummond, Andrew 79/1,4;80/2,20,29; 81/3/4,(I)21; 82/5,(I)59-61
Drysdale, Russel 80/2,14;82/5,(I)68,69; 83/9,47
Dubuffet, Jean 82/5,10
Dudding, Fran 80/2,21
Duncan, Catherine 82/7,19
Dundas, Douglas 82/5,(I)68
Dundas, Kerry 82/5,68
Dunkley-Smith, John 80/2,36; 82/7,19
Dunn, Richard 81/3/4,(P)18,68; 82/7,16,(I)17; 82/6,48
Dunstan, Don 80/2,53
Dunstan, Graham 81/3/4,67
Dunstan, Prof 82/8,14
Dupain, Max 82/5,(P)68; 83/9,46; 83/9 (P) cover 44,45,(A)46-48
Duras, Maguerite 80/2,55
Dwyer, Kerry 80/2,55; 82/8,31
Dyett, Kim 82/5,60

E Eadie Robert 79/1,(A)6; 81/3/4,(P)21-22,(P)25,(P)32-33; 82/5,(I)28-33
Eager, Helen 82/6,(I)41
Eagle, Allie 80/2,21
Easson, Michael (L) 83/9,62
Eberlein, Ralph 79/1,29; 80/2,(I)43
Edelman, Heinz 82/5,23
Edwards, Ross 82/6,35
Edwards, Sandy 82/5,(P)20; 80/2,35; (P)83/9,73
Eliard,Tom 82/6,(A)26-28
Ellicot, Bob 80/2,16; 80/2,18,76
Elliot, John 82/7,51
Ellis, Malcolm 80/2,(I)58
Ellit, Jack 80/2,26
Ellyard, Heather 81/3/4,10
Elmoos, Neils 82/6,49
Elwing, James 82/6,49
Ely, Bonita 79/1,29; 80/2,(I)46,(I)49; 81/3/4,(I)25,27,44,61; 82/5,40,73,(I)59-61; 82/8,56
English, Nigel 82/5,24
English, Terry 82/6,49
Ennis, Helen 83/9,16
Eno, Brian 82/7,36-38; 82/6,26,28
Epstein, 82/8,35
Ernst, Max 82/5,10
Estreich, Kris 82/6,(I)53
Evans, B.E. 82/5,47
Evans, Walker 81/3/4,56
Evatt, Clive 82/7,44
Everett, Nicky 80/2,21
Ewington, Julie 80/2,(A)16-17; 81/3/4,(A)62; 82/8,33, (A)34-38
Eyley, Claudia 80/2,21

F Faeber, Esther 80/2,(I)46
Fahey, Jacqueline 82/8,19



1979/1 — 1983/9

This index covers the nine issues, 1979/1 — 1983/9 of Art Network. It is divided into two sections: People and Subjects.
The format for each entry is issue number followed by a comma and page numbers. Consecutive pages are separated by a hyphen, non consecutive pages by a comma, entries by a semi-colon.
Page numbers refer to articles unless prefixed by a bracketed key letter which indicates whether the reference is to an illustration only, book review or letter. Authors are differentiated by the key letter "A", photographers by the key letter "P".

KEY
(A), author
(I), illustration
(L), letter
(P), photographer
(R), book review

This index was prepared for Art Network by Dean Leith and Tania Konecny.

Fahlstrom, Oyvind 82/6,50
Fairburn, Jim 82/5,(P)40-41
Fairskye, Merilyn 79/1,(A)24,27; 80/2 (A)30,(A)71; 81/3/4,(A)62; 82/5,(I) 28-33;82/8,33
Fairweather, Ian 82/5,69
Farman, Nola 81/3/4,68
Farr, Dennis 80/2,(R)52
Faulkner, Marie 80/2,74
Faulkner, Rosalie 80/2,74
Faulkner, Gary 79/1,15
Felix, Julie 79/1,(A)36
Fenelon, Jeanette 80/2,55; 82/8, (A)17-19
Fergusson, Andrew 82/5,45
Fergusson, Claire 82/5,60
Fernandez, Victoria (P) 82/5,26-27
Ferrari, Jan 79/1,29
Fielding, Richard 82/6,26
Fieldsend, Jan 82/5,(I)22,24
Findlay, Annie 79/1,29
Finemore, Brian 81/3/4,16
Finey, George 81/3/4,34
Firmstone, Miss 80/2,(I)12
Firth-Smith, John 83/9,25
Fisher, Su 83/9,61
Fisher, Vanessa 82/8,33
Flanagan, Barry 82/6,50; 83/9,10
Fletcher, Marion 81/3/4,68
Fletcher, Richard 82/5,(A)46
Fletcher, Paul 82/7,17
Florin, O 82/6,(A,L)62
Flugelman, Bert 81/3/4,35
Flynn, Julie 82/5,70
Fogarty, Ann 79/1,29; 80/2,(I)48
Foggini,Giovanni Battista 82/7,(I)14
Fontana, Bill 82/6,48
Ford, Sue 81/3/4,68,74; 82/8,31; 80/2,62; 82/7,33
Forney, Darrell 80/2,(I)73
Forth, Sally 80/2,(A)32
Fox, Stephen 82/5,26
Francis, David 81/3/4,71
Francis, Sam 82/8,22,23
Frangos, Seva 83/9,69
Frank, Dale 79/1,29; 80/2,(I)39,43,47; 81/3/4,44,68,69;82/7 (I)23,(I)49; 82/5,60
Frank, Dale 79/1,29; 80/2,(I)39,43,47; 81/3/4,44,68,69;82/7 (I)23,(I)49; 82/5,60
Frank, Robert 81/3/4,56; 83/9,20
Frankenthaler, Helen 82/5,10
Frankland, Woli 83/9,30
Franks, Brad (I)83/9,69
Fraser, Alison 82/6,(A)58-59
Fraser, Jackie 80/2,(I)21; 82/6,(I)58
Fraser, Jacqueline 83/9,69
Fraser, Malcolm 82/8,39
Fraser, Ross 79/1,5
Frazer, Jaccy 82/5,60; 82/6,57
Free, Renee 82/8,54
Freud, Lucien 81/3/4,(I)16,15' 83/9,12
Freud, Gisele 83/9,16 (P); P(17),20
Fries, Ernst 82/7,51
Frith, Fred 82/6,26
Frost, Amanda 81/3/4,67
Fuller, Peter 82/5,(R)58; 82/8,(A)25-29
Fullerton, Patricia 81/3/4,68
Fulton, Hamish 81/3/4,51; 82/8,25; 83/9,21
Fuhrmann, Ernst 83/9,20
Furlong, William 82/7,36-38; 81/3/4,44
Funny Stories 83/9,61

G Gabelle, Peters 81/3/4,56
Gablik, Suzi 80/2,(I)13,20,76
Gabrie, Sigi 81/3/4,74
Galbally,Ann 82/6,(R)42-43
Gallasch, Pat 80/2,(I)40
Galliard, Adrian 79/1,24
Gangali, Toby 80/2,(I)64
Gangato, M 82/5,48
Gasgoigne, Rosalie 81/3/4,(I)26-28; 82/8,32; 82/5,60
Gash, Ross 82/5,(I)65,64
Gates, Merryn 82/5,67
Gee, Angela 82/5,27
Geeves, Phillip 83/9,33
Gemes, Judo 83/9,31
Gentle, Chris 81/3/4,42
Gerstner, Karl 82/5,23
Glass, Phil 82/6,26
Gleeson, James 82/6,50
Gleghorn, Tom 81/3/4,42
Glen-Hughes, Marde 79/1,27
Glozer, Lazlo 82/5,10
Giacomelli, Mario 80/2,(I)9
Giambologna 82/7,(I)13
Gibbs, Anna 82/8,31
Gibson, Jeffrey 81/3/4,(A)70-71
Gibson, Robin 82/7,14
Gidney, Eric 81/3/4,71
Gifford, Michael 82/6,49
Gilbert, Les 82/6,36-38
Gilchrist, Graham 81/3/4,(I)31
Gilchrist, Maggie 82/7,(A)20-24
Gilchrist, Maureen 81/3/4,22
Gillespie, Christine 83/9,76
Gilliland, Hector 82/5,(A)68
Gilpin, William 81/3/4,30
Giorno, John 82/6,26
Gittoes, George 79/1, (I)8
Goldberg, Rosalee 81/3/4,34
Golin, Carlo 80/2,(I)45
Gombrich, E.H. 80/2,13
Gomes, Mark 81/3/4,(I)32
Goodge, Robert 82/7,(A)58
Goodwin, Alison 81/3/4,(I)11
Goodwin, Christine 81/3/4,(I)24-25
Goold, Bruce 81/3/4,68
Gopas, Rudolf 82/8,56
Gordon, Mo 80/2,(I)cover,(I)41
Gore, Donald 82/7,51
Goss, Michael 81/3/4,66; 82/5,44
Gower, Elizabeth 82/8,32; 82/5,73; 82/6.48
Grace, Helen 79/1,20-21; 82/5, (A)14-16,(P)36; 80/2,35,66; 81/3/4,11; 82/6,57; 83/9,46
Grace, Trudi 81/3/4,72
Graham, Dan 82/6,50; 82/7,37
Granger, Percy 81/3/4,34
Gray, Kim 80/2,20
Gray, Margot 80/2,(A)74
Gray, Peter 80/2,67-68
Grayson, Sue 82/7,26
Green, Denise 82/7,19
Green, Tony 81/3/4,(A)43; 80/2,23
Green, Natalie 80/2,62
Greenberg, Clement 82/5,12; 82/6,48; 82/8,24
Greene, Paul 81/3/4,76
Greer, Germaine 82/5,67
Gregory, Leonie 81/3/4,75
Grey-Smith, Guy 82/5,(I)68-69; 80/2,76
Grey-Smith, Mark 81/3/4,(I)21
Griff, Benjamin 79/1,(I)36
Griffen-Scholls, Libby 82/7,(I,P)49
Griffith, Peg 80/2,35
Griffiths, Stuart 82/5,60
Grigani, Franco 82/5,23
Groover, Jan 83/9,21
Grounds,Joan 79/1,29; 80/2,(I)49;81/3/4,35/68; 82/8,56;
Grounds, Marr 79/1,29; 81/3/4,(I)26-28,35,44; 82/5,75
Grounds, Ross 81/3/4,(I)21,23; 82/5,40
Grosz, George 82/6,14
Gruner, Elioth 82/5,68; 83/9,24
Grzelecki, Jacek 82/5,60
Guest, Luise 79/1,(A)11
Guntar, Ken 79/1,29
Guston, Phillip 82/7,(I)41

H Haefliger, Paul 81/3/4,42
Haese, Richard 82/5,58-59; 82/6,18
Haines, Leslie 80/2,24
Hall, Adrian 80/2,21(I)44; 82/6,(I)41; 82/7,(I)cover
Hall, Barbara 80/2,12; 81/3/4,74; 82/8,31
Hall, Fiona 81/3/4,68; 82/7,(I)50
Hall, Rodney 83/9,54
Hall, Stephen F. 82/8,(P)51
Halliday, Di 82/6,(P)56
Halliday, Lyn 83/9,58
Hamada, Goji 82/6,(I)54-55; 83/9,70
Hamrol, Lloyd 82/8,23
Hansen, Ellen 80/2,(A)76
Hardacre, Steve 81/3/4,58
Hardman, Marion 81/3/4,68; 82/5,75
Hardy, Catherine 82/8,33
Hare, Chauncey 83/9,21
Harris, Max 82/6,57
Harris, Pam 81/3/4,10
Harris, Rae 81/3/4,76
Harris, Rick 81/3/4,(I)57
Harris, Silver 82/5,66
Hart, Anton 81/3/4,(I)31
Hart, Richard 79/1,19
Hartley, Ian 82/6,26
Hartwig, Rhonda 82/7,50
Hassell, Nanette 82/6,48
Haswell, Bruce 83/9,27
Hausmann, Raoul 82/6,14
Hawkes, David 79/1,15
Hawkins, Guy 81/3/4, (A,R)52-53
Hawley, Bryce 83/9,76
Hawthorn, Bill 81/3/4,(P)24,(20-21)
Haxton, Elaine 82/5,69; 83/9,79(Cat)
Haynes, Peter 82/5,(A)68-69
Healy, Richard 83/9,75
Heartfield, John 82/6,(I)14-18; 80/2,66; 82/5,23; 83/9,20
Heath, Gregory 81/3/4,17
Hebdige, Dick 82/6,57
Heckenberg, Pam 82/8,31
Hegarty, Kevin 80/2,34
Henson, Bill 82/7,34
Heinemann, William 83/9,34
Heiss, Alanna 82/6,46-47
Heizer, Michael 82/5,13; 82/6,57
Heks, Robin 82/5,(A)28-33
Hellyar, Christine 81/3/4,(I)25; 82/6(II)57,58; 82/5,62
Henson, Bill 80/2,76; 82/7,43
Hepburn, Lorraine 82/5,(A,I)66; 81/3/4,44
Hessing, Leonard 81/3/4,42
Heysen, Hans 83/9,24
Hibbert, Arthur 81/3/4,(I)21
Hicket, Dale 82/6,50
Hickey, Dale 81/3/4,(I)18,68
Hickey, Dr. Denise 82/7,(R)60-62
Hicks, Peter 82/5,(A)42-43; 81/3/4,44
Higgins, Stephen 81/3/4,(I)32
Hilder, J.J. 83/9,24
Hill, Andrew 80/2,(I)56; 82/5,26
Hill, Daryl 81/3/4,42
Hiller, Susan 82/8,55
Hilliard, John 82/6,50
Hinchcliffe, Fen 82/5,(P)cover; 82/6,(P)cover; 82/7,(P)20-24; 82/8,(I)cover; 83/9,25(P)
Hinder, Frank 82/7,61
Hinder, Margel 82/8,32
Hine, Lewis 81/3/4,56
Hinton, Howard 83/9,24-25
Hirshfeld-Mack, Ludwig 81/3/4,34
Hjorth, Noela 80/2,34,76
Hobba, Leigh 80/2,76; 82/7,37; 82/8,50
Hobbs, Michael 82/7,60
Hoch, Hannah 82/6,14
Hockelman,, Antonius 83/9,10
Hockney, David 82/8,23; 83/9,12,22
Hodgkinson, Frank 81/3/4,42
Hogarth, Richard 82/5,27
Hogg, Geoff 82/5,(I)28-33,(I)33,40; 80/2,75; 83/9.75
Holdway, Di 82/5,24
Holland, Jane 80/2,54
Hollister, Virginia 81/3/4,63
Holloway, Memory 82/5,(A)64-66; 82/7,(A)16-18; 82/8,(L)48
Holman, Suzanne 81/3/4,67
Holmes, Johnathon, 80/2,76
Holtermann, 83/9,33
Honeybun, Liz 79/1,29
Hookey, Dora (P)83/9,76
Hopkins, Esme 79/1,24
Hopkins, Sarah 80/2,35
Hopkinson, Simon 79/1,29
Hopmeier, Paul 82/751
Horton, Mervyn 83/9,76
Howard, Ian 79/1,(I)31; 80/2,(A)18.(I)52
Howe, Neil 81/3/4,(A)34-35,(I)35
Howell, Anthony 83/9,59
Howie, Ann 82/5,(I)65,64
Howroyd, Bill 80/2,78
Hoyland, John 81/3/4.15
Hughes, Jim 79/1,(I)30; 80/2,(I)46
Hughes, John 82/5,(I)41; 82/6,57
Hughes, Ray 83/9,69
Hughes, Robert 81/3/4,7-9; 82/8,39,44
Hull, Andrea 82/5,(I)34-36,43
Hulme, Keri 80/2,21
Humble, Keith 82/6,35
Humphries, Barry 81/3/4,34
Humphries, David 82/8,56; 80/2,75; 82/5,19,31
Hunt, Holman 81/3/4,51
Hunter, Alexis 82/7,42
Hunter, Ian 79/1,4-5;80/2,(A)20,(A)28-29,(P)47; 81/3/4, 19,56; 82/5,59,62; 82/6,(A)57-58
Hunter, Jan 80/2,49; 82/6,(A)62
Hunter, Robert 80/2,76
Hurrell, John 82/5,62
Hutchins, Wayne 82/5,31
Hutchinson, Noel 81/3/4,35; 82/6.50

I Ilic, Dragon 79/1,29,(I)31
Immendorf, Jorge 82/7,(I)20; 82/5,10; 83/9,9 (P)12,13
Ireland, Jeff 79/1,6
Ireland, Geoff 82/7,51
Irwin, Robert 82/8,22
Irwin, Warwick 83/9,61
Issacs, Graeme 82/5,56
Issacs, Jennifer 82/8,33
Ivens, Miss 80/2,(I)12

J Jacks, Annie 79/1,(A)31
Jacks, Robert 79/1,17; 80/2,36; 82/7,(A)60
Jackson, James 83/9,24
Jackson, Robert 83/9,24
Jager, Clair 80/2,62
Jaggers, Jenny 79/1,24 (I)
Jamiesen, Gil 82/5,64
Jayamanne, Laleen 82/6,62
Jensz, David 80/2,(I)47; 81/3/4,44; 82/5,60
Jenyns, Bob 80/2,76
Jenyns, Lorraine 81/3/4,(I)18; 80/2,76
Jercher, Herb 82/6,36-38
Jerrems, Carol 80/2,76
Joachimides, Christos 83/9,12
Johns, Carolyn 82/8,33
Johns, Gregory 81/3/4,(I)68; 82/7,51
Johns, Jasper 81/3/4,15
Johnson, Marjorie 80/2,34
Johnson, Michael 82/6,48; 83/9,25
Johnson, Tim 82/6,49
Johnston, Charles 80/2,34
Johnston, Garry 80/2,(I)47
Johnston, Mitch 81/3/4,35
Johnston, Kay 83/9,74
Johnstone, Kay 81/3/4,58
Johnston, Tim 81/3/4,35
Jolly, Martyn 83/9,16
Jones, Cate 82/5,(A)46
Jones, David 82/8,(I,R)49-50
Jones, Lyndal 80/2,45; 81/3/4,30; 82/7,(I)19; 82/8,56; 82/5,67; 83/9,70
Jones, Jeff 81/3/4,70
Jones, Morgan 82/5,60,62
Jones, Rae Desmond 79/1,(A)37; 80/2,75
Jones, Stephen 82/5,60
Judd, Donald 82/5,10

K Kahukiwa, Robyn 82/8,(I)8,(I)18
Kalkmann, Hans-Werner 82/6,50
Kandinsky, Wassily 82/5,10; 83/9,24
Karshan, Donald 82/8,25
Kauffman, Craig 82/8,23
Kavanagh, John 81/3/4,(A)59; 82/8.(A)14-16
Kearne, Narelle (I)83/9,69
Kelso, Mat (I)80/2,34
Kemp, Roger 82/7,(I)48; 82/5,6469
Kennedy, Peter 79/1,29; 80/2,36; 81/3/4,(I)18,35 82/5,(I)40-41,(A)70-71; 82/6,46,48,(A,I)48-51; 82/7,30-31; 83/9,75
Kent Jane 80/2,40-41,45,49; 81/3/4,68
Keinholz, Edward 82/5,10
Keir, Anna 81/3/4,12
Keogh, Rex 82/7,51
Kerr, David 79/1,(A)31; 81/3/4,44; 82/5,(A)63-64 (P)80/2,42; 83/9,69
Kerry, Charles 83/9,35
Kertesz, 83/9,17
Keywan, Orest 82/6,49
Kiefer, Anselm 82/5,10; 83/9,(P)11,14
Kienholz, Ed 82/8,(I)22,23,24
Killen, Rick 82/5,62
Killen, Richard 82/7,(I)23; 80/2,23
Kiltie, Robyn 82/5,60
Kimber, Mark 81/3/4,58 (P)83/9,66
King, Inge 81/3/4,(I)21; 82/7,51,52
King, Jan 82/7,51; 82/8,32
King, Peter 82/6,62
King, Sarah 81/3/4,10
King, Tony 82/5,19-20
Kirby, Sandy 82/5,(A)39-41
Kirk, John 80/2,76; 82/5,35
Kirkeby, Per 82/7,24
Kitaj, R.B. 81/3/4,(I)15; 83/9,12
Klauke, Jeurgen 79/1,29
Klee, Paul 82/5,10
Kleeman, Pamela C 83/9,58
Kleinert, Ingo 82/8,56; 80/2,45
Kleinert, Sylvia 82/8,56
Klippel, Robert 79/1,6 81/3/4,42
Klose, Elizabeth 82/7,51
Klose, Simon 82/7,50
Knight, Warren 80/2,(I)8
Koenig, Kasper 82/5,10
Kollowitz, Kathe 82/5,23
Komon, Rudy 79/1,24
Konechy, Tania (L)83/9,63
Koning, Theo 81/3/4,41
Kostanich, Carol 80/2,35
de Koonig, Willem 82/5,10: 83/9,12
Kossoff, Leon 81/3/4,15; 83/9,12
Kounellis, Jannis 81/3/4,15
Kozic, Maria 82/7,17,19,(I)23
Krausmann, Rudi 83/9,12
Kreckler, Derek 80/2,(I)44
Krieg, Paul 81/3/4,(I)58
Krims, Les 83/9,20
Kubbos, Eva 81/3/4,42
Kulas Elizabeth, 79/1,19
Kushner, Robert 82/5,10
Kut, Mushin 81/3/4,(I)71

L Lagzdina, Vineta 80/2,(I)49
Lake, Michael 83/9,61
Laird, Wayne 80/2,(A)27; 81/3/4,43
Lambert, Ron 81/3/4,42
Lambert, Susan 82/6,57
Lamrock, Bruce 79/1,29
Lancely, Colin 79/1,6; 81/3/4,42; 82/5,69
Lander, Ned 82/5,56
Lane, Garry 80/2,(A)18
Lane, Gary 80/2,67-68
Lane, Leonie 81/3/4,(I)7
Lang, Nikolaus 81/3/4,(I)51
Lange, Dorothea 81/3/4,56
Langton, Marcia 82/6,56; 83/9,30
Lankas, Paul 79/1,(A)9
Larter, Richard 82/5,69
La Raza 82/5,26
Last, Clifford 82/7,51,52
Latimer, Bruce 81/3/4,68
Latos-Valier, Paula 79/1,(A)17; 81/3/4,38
Lawes, Jackie 79/1,(A)12; 80/2,(I)48; 81/3/4,75
Lawrence, D.H. 82/5,68
Leary, Timothy 82/5,24
Lebedev, V 82/5,(I)23
Leonard, Brad 81/3/4,(A)20-23
Leber, Sylvie 80/2,55
Ledden, Pam 82/5,24
Lee, Lyn 79/1,(A)4,(A)14,(I)27,(A)39
Leech, Peter, 82/5,60
Leech-Jones, Alun 81/3/4,68
Leger, Fernand 82/5,10
Legge, Geoffrey 80/2,76
Le Grahd, Michael 82/7,50,52
Leighton, Clair 83/9,24
Le Lievre, Judy 82/7,(A)52
Lendon, Nigel 80/2,14-15; 82/5, (A)49-53, (A)73; 83/9,33-35,45
Leonard, Brad 81/3/4,(A)20-23
Le-Pechoux, Jean-Marc 81/3/4,57
Lethbridge, John (BC)81/3/4;82/8,(I)cover; 82/7,19,(I)30-31; (P)48
Leunig, Michael 81/3/4.68
Leupin, Herbert 82/5,23
Levi-Strauss, Claude 80/2,76; 81/3/4,31
Levido, Brad 81/3/4,68
Lewers, Gerald 82/7,(I,R)60-61
Lewers, Margo 82/7,(I,R)60-61; 81/3/4,42
Lewis, Anne 80/2,76
Lewis, Jon (P)83/9,76
Lewis, Kim 82/5,(A)56
Leyh, Liz 82/5,36
Lilac, Jean 81/3/4,21
Lillico, Cathy 83/9,25
Lindsay, Norman 82/5,22; 83/9,50
Lissitski, 82/5,23
Lippard, Lucy 81/3/4,74; 82/6,48,50; 82/7,55; 82/8,54
Little, Asco 82/5(I)24
Little, Colin 82/5,(I)24,27; 82/8,(I)52 (P)83/9,69
Littler, Frank 83/9,51
Lloyd, Dian 79/1,(A)9; 80/2,(A)33; 82/7,60
Lobb, Ian 81/3/4,68
Lockwood, Annea 82/5,62
Looby, Keith 79/1,27
Long, Sydney 83/9,24
Lonie, Bridie 80/2,21; 81/3/4,12
Louis, Morris 82/5,10
Love, Frances 79/1, (A)35
Lucas, David 82/7,36
Lucas, Noelene 80/2,(I,P)72; 82/7,51,52
Ludkin, Mark 82/5,(A)48
Lunden, Duane 82/6,50
Lupertz, Markus 83/9,9
Lydiate, Henry 83/9,77
Lye, Len 79/1,4;80/2,(I)26-27; 83/9,69
Lynn, Elwyn 81/3/4,42; 82/8,16; 80/2,52; 82/6,46,50; 82/7,22,44
Lyssa, Alison 82/8,19
Lyssiotis, Peter 82/5,(I)55

M McBean, Jude 80/2,74
Macarther, Bridgett 82/8,32
McCahon, Colin 82/6,57
Mac Callum, Mungo 82/8,38
Mac Callum, Polly 79/1,(A)12
McCarthy, Phillip 82/8,40
McCaughey, John (Mona) 82/5,64
McCaughey, Patrick 82/5,67,68; 82/7,50; 82/8,36,45
McClintock, Bernie 82/5,45
McClintock, Herbert 79/1,24
McClintock, Rem 79/1,24
MacConnell, Kim 82/5,10
McCorquodale, Suzanne 81/3/4,(A)60-61
McCredie, Frances 79/1,29
McCreevy, Rose Anne 82/6,48
McCubbin, Frederick 82/6,(R,I)42-43
McCulloch, Alan 82/7,50
McCullough, Tom 79/1,4 (29): 80/2,11,20,74; 81/3/4,16,22; 82/5,59; 82/6,(A,L)61-62; 82/7,21
McDonald, Rob 80/2,(A,I)43
McDougall, Gary 83/9,76
McGarrigle, John 81/3/4(I)57
McGillick, Paul 82/6,(A)48-49
McGillick, Tony 82/6,48
McGlasham, Don 80/2,(A)27; 81/3/4,43
McGrath, Denise 81/3/4,(A)7-9; 82/5,(A)66-67
McGrath, Sandra 80/2,(I)30; 82/6,50
McIntyre, Arthur 81/3/4,68
McKay, Ian 79/1,6; 82/7,50-51
Mackay, Jan 82/5,(I)21,27: 82/8,(I)cover
Mckay, Marion 80/2,21
MacKennal, Bertram 81/3/4,20
McKenzie, Arnold 81/3/4,(I)39
McKinlay, Robyn 81/3/4,(A)12; 82/8,19
Mackinolty, Chips 82/5,(I)23-27,28-33; 82/8,(A,L)47
McLean, Alison 82/5,60
McLean, Bruce 83/9,9
McLeah, Gary 82/7,(P)43
McMahon, Marie 82/8,(I)cover,(A,L)47
80/2,55 (P)81/3/4,54; 82/5,24,27
McMiles, Kathryn 82/8,33
McMillan, Richard 81/3/4,(A)32-33,(A)49; 82/5,(A)45
McMillen, Michael 82/8,(I)20
McMurray, Patrick 83/9,59
McMurray, Robert 82/5,47
McPherson, Heather 80/2,(A)21
MacPherson, Robert 80/2,36; 81/3/4,68
McQueen, Humphrey 79/1,(R)32-33; 80/2,14-15,18,(A,R)52
MacQueen, Kenneth 83/9,24
McQuilan, Roz 82/8,56
McShire, Kynaston 82/7,55
McWilliams, Peter 80/2,56
Mace, Greg 83/9,59
Mack, James 79/1,4; 80/2,20; 81/3/4,19
Mackay, Jan 82/5,24
Mackie, Therese 80/2,76
Maddison, Ruth 81/3/4,40; (I(80/2,62
Maddock, Bea 80/2,(A,I)34,76; 82/5,73; 82/7,19
Magritte, Rene 82/5,10
Maine, Andrew 82/6,45
Makigawa, Akio 81/3/4,68; 82/7,(I)52; 83/9,70
Makin, Geoff 81/2/3,23
Malevich, Kasimer 82/8,(I)36-38
Malm, Wayne 82/7,63
Maloney, Shane 83/9,75
Maloon, Terence 82/6,(A)9-13,22; 82/8,43,(A)55
Main, William 81/3/4,56
Mamouney, Don 82/5,(A)48
Mann, Chris 79/1,29; 82/6,21,36-38
Manning Shirley 80/2,(P)46-47
Mantzaris, Elly 80/2,(I)47
Mapplethorpe, Robert (BC) 81/3/4; 83/9,22
Marden, Brice 81/3/4,15; 83/9,12
Marek, Voitre 82/7,51
Mareka, Wandjuck 82/6,(I)56
de, Maria Walter 82/5,12; 82/6,57
Marinelli, Franco 79/1,(I)cover,(I)36
Marmor, Kathy 80/2,44
Marsh, Anne 80/2,(I)40-41,46,(I)49; 81/3/4, (A,P)24-25,68; 82/5.(A)73,74; 82/7,42
Martens. Conrad 80/2,15
Martin, Adrian 82/6,(A)28-32
Martin, Mandy 80/2,53; 82/5,26; 82/7,22
Massey, Raymond 83/9,22
Mather, Jenni 80/2,(A)12; 81/3/4,(P)31,74; 83/9,76
Matta, Roberto 82/5,10-11
Mattisse, Henry 82/5,10
Maude, Richard 79/1,(A)22-23
Maughan, Anne 81/3/4,68
Maxwell, Ailsa 81/3/4,(A)11,44; 82/8,18,33; 80/2,35
May, Caroly 82/7,51
Mayo, Eileen 82/5,23
Mayokovsky, 82/5,22
Meadmore, Clement 79/1,6; 82/7,(I)50-51,52
Meale, Richard 82/6,35
Mealing, David 80/2,20
Mearing, Chris 82/5,74
Measham, Terry 82/8,54
Medalla, David 82/6,50
Medlin, Brian 80/2,53
Meek, Jan 82/5,47
Meiselas, Susan 83/9,21
Mekas, Jonas 80/2,26
Meldrum, Max 82/8,(I)40
Mellish, Racul 82/7,14
Mendelsberg, Martin 79/1,5
Mendelsshon, Joanna 81/3/4,68; 83/9,76
Mereweather, Charles 80/2,14-15,66,(A,R)58-59,63-63,66; 82/6,(A)14-18; 83/9,45
Merz, Mario 81/3/4,(I)51; 81/3/4.15 83/9,10
Metzger, Gustav 82/5,10
Meure, Peter 80/2,78
Michael, Duane 83/9,22
Middendorf, Helmut (P)83/9,14
Middleton, Victoria 81/3/4,(A,R)52
Milgate, Rodney 81/3/4,42
Millar, David P. 83/9,33
Millard, Kathy 80/2,40
Miller, Godfrey, 79/1,6
Miller, Max 81/3/4,68
Milliss, Ian 79/1,39;80/2,(A)51; 82/6,50
Millward, Clem 79/1,6
Milne, Bruce 82/6,45
Milner, Kate 79/1,(A)4
Milner, Sally 80/2,55
Milojeric, Milan 80/2,78
Mincham, Jeffery 82/6,57
Misrach, Richard 83/9,21
Missingham, Hal 79/1,24
Mollison, James 82/5,65; 82/8,37,38,39,42,45
Modigliani, 82/8,35
Mamoto,Hozumi 79/1,27
Mondrian, Piet 82/5,10
Monk, Rodney 81/3/4,67 68; 82/8,56; 82/5,31
Montgomery, Jill 82/6,(A)55-56
Moore, David 83/9,54
Moore, Henry 82/5,11; 83/9.79(Cat.)
Moore, John D. 83/9,24
Moore, Mina 80/2,(I)12
Moore, Henry 83/9,79 (Cat.)
Moore, William 83/9,24
Morandi, Giorgio 82/5,10
Morgan, Stuart 82/7,(A)25-31
Moreley, Malcolm 81/3/4,15; 83/9,12
Moriarty, Merv 82/5,(I)44,20
Morrel, Timothy 81/3/4.68
Morris, Jennie 79/1,10
Morris, Meaghan 82/8,19; 80/2,75
Morris, Mick 82/5,20
Morris, Robert 82/5,10

Morrow, Bill 81/3/4,44
Mortensen, Kevin 79/1,29; 80/2,(I)7,36,64; 81/3/4,22,(I)34,35; 82/5,60; 82/7,(I)28,55
Mortimer, Tony 80/2,71
Moses, Ed 82/8,23
Moss, Ron 82/7,52
Moss, Wendy 82/7,51
Motherwell, Robert 82/5,10
Mudford, Grant 80/2,76
Muenzenburg, Willi 82/6,16
Mules, Ngaire 79/1,5; 81/3/4,(I)25
Mullins, Mike 80/2,45; 83/9,73
Mumford, Peter 82/5,26
Muncha, Alphonsa 82/5,22
Munkara, Angelo 82/8,(I)47
Munz, Martin 81/3/4,(I)13; 82/7,19
Murdoch, Rupert 80/2,30; 82/5,49
Murphy, Bernice 79/1,4; 80/2,52,75; 81/3/4,17-18,71; 82/5,45; 82/6,(A)46-47; 82/7(A)55-57; 83/9,70
Murray, Jan 82/5,64
Murray-White, Clive 82/7,(A)50-51,55; 82/8,(L)47,(L)48; (L)83/9,63
Muru, Selwyn 82/5,63
Mykkanen, Marti 82/5,23

N Nabakov, Vladimir 82/7,23
Naburla, Lorna 82/8,(I)47
Nagorcka, Ron 82/6,36-38; 82/7,58
Nakov, Andre 82/8,(I)37
Namatjira, Albert 80/2,15; 82/8,41
Namikawa, Emiko 83/9,70
Napljarri, Lucy 82/8,(I)32
Nairne, Sandy 82/7,26
Nash, Paul 82/5,11
Nauls, David 79/1,4
Nauman, Bruce 82/8,23
Neeson, John 81/3/4,68
Nerli, Girolamo 83/9,24
Nevinson, C.R.W. 80/2,(I)52
Newhall, Beaumont 83/9,17
Newman, Barnett 82/7,60
Newmarch, Anne 80/2,(I)40,53; 81/3/4,(I)10, (I)11; 82/8,(I)17,33; 82/5,26,27,29; 83/9,75
Newsome, Mary 80/2,(I)55
Newton, Gael 83/9,33
Ngan, Guy 80/2,21
Nicholls, Peter 83/9,69
Nicol, Nancy 82/7,38-40
Nicholas, John 79/1,24
Nightingale, Virginia 82/5,(A,R)58
Nilan, Pam 82/5,74
Nixon, John 80/2,(I)36-37 — See also ANTI-MUSIC
Noble, Bob 83/9,73
Nolan, Sidney 79/1,24; 80/2,14; 80/2,30; 82/8,41
Noland, Kenneth 82/5,10
Noritis, Harald 82/6,48
Norris, Kathleen 83/9,73
Norton, Kevin 83/9,69
North, Ian 80/2, 14-15,53; 83/9,16
Northfield, James 82/5,23
Nugent, Emu 82/5,(I)28-33
Nyman, Michael 82/7,36-38

O Oatley, Stephen 82/7,51
O'Brien, Barbary 82/8,(I)cover
O'Connor, Vick 79/1,24
O'Loughlin, 80/2,40
Offord, Colin 82/6,48
Oiticica, Helio 82/6,50
Oldenburg, Claes 82/5,10
Oldfield, Alan 82/6,48
Oliva, Achille Bonito 82/8,28
Oliveros, Pauline 82/8,(I)55
Olley, Margaret 82/5,69; 82/8.32
O'Keefe, Georgia 82/5, 23
Olsen, John 79/1,6; 80/2,30; 81/3/4,34,42; 82/6,56
Orr, Fiona 81/3/4,(I)25; 82/7,51
Orr, Jill 79/1,29; 80/2,(I)43,74,76; 82/7,28; 82/8,56
O'Shea, Hannah 82/7,36
Osborne, Harold 82/6,63; 82/8,55
Osborne, Margot 82/8,18
Owen, Bob
81/3/4,(P)26-28,(P)29,(I)33,(I)66; 82/7,36-38,60; 80/2,52,78; 82/5,60; 83/9,25
Owen, Craig 82/7,17

P Pachucki, Romek 81/3/4,68
Paci, Anna 80/2,72 (Cat.); 81/3/4,(I)33,72
Padin, Clemente 79/1,9
Page, Stuart 79/1,5; 82/5,(I)63
Paladino, Mimmo 82/5,10; 82/7,24; 83/9,9
Pajunen, Timo 83/9,66
Paramore, Janette 82/5,38
Paramore, Wendy 82/6,48
Parker, Pat 82/5,(A)46
Parker, Reg 82/7,51
Parkhill, Lindsay 79/1,4; 80/2,(A)42; 81/3/4,(A)70; 82/6,51; 83/9,58
Parkin, Merle 81/3/4,21,22
Parks, Ti 80/2,36
Paroissien, Leon 82/5,(A)9-13; 82/8,(A)20-24; 83/9,9
Parr, Geoff 82/8,(I)13; 80/2,76
Parr, Lenton 82/7,51; 80/2,34
Parr, Mike 79/1,9; 80/2,(I)7,64,51; 81/3/4,(I)18,35,71; 82/6,46,(I)49-50; 82/7,30-31; 82/8,56; 82/5,60; 83/9,70
Parr, Robert 82/7,51
Parrish, Maxfield 82/5,22
Partos, Paul 81/3/4,74; 82/5,65; 82/7,29
Passmore, John 79/1,6; 81/3/4,42; 82/5,69
Pascoe, Timothy 82/5,(I)34-36,69,71; 82/6,19-20
Paul, Joanna 80/2,21; 82/5,60
Pausacker, Jenny 82/8,31
Paxinos, John 82/5,(A)48
Payne, Tim 80/2,78
Pearce, Barry 82/5,(A)68
Pearson, Colin 80/2,78
Peart, John 83/9,25
Peck, Jill 82/7,(I)51,52
Penck, A.R. 82/5,10; 83/9,14(I)
Penfield, Edward 82/5,22
Penglase, Majory 79/1,24
Penny, Simon 82/6,63
Perger, Peter 82/5,62
Perkins, Kevin 80/2,78
Perroux, Narelle 83/9,30
Peters, Trevor 81/3/4,58; 83/9,74
Peterson, Nancy 80/2,21
Petty, Bruce 79/1,24 (I)79/1,26
Pfahl, John 83/9,21
Phadke, Jan 80/2,40
Phillips, Cath 82/8,32
Phipps, Jennifer 82/5,60,65
Pholeros, Paul 82/5,75
Piaget, Jean 80/2,13,76
Picasso, Pablo 82/5,9-15; 82/8,(I)40; 81/3/4,15; 82/7,50; 83/9,12
Pigozzi, Jean 80/2,(I)9
Pike, Andrew 81/3/4,76
Pile, Judy 80/2,40
Pinson, Peter 81/3/4,(A)42; 82/7,(A,R),60-61
Pintori, Giovani 82/5,23
Pipes, Adrian 82/6,50
Pitts, Lillian Louisa (I)79/1,12
Plate, Carl 81/3/4,42
Plath, Sylvia 82/7,23
Playford, Leslie 80/2,40
Pocius, Leva 82/7,51
Pollard, Gayle 81/3/4,70
Pollock, Jackson 82/5,10; 82/8,23,36
Pontiac, Carla 80/2,(I)62
Pounder, Nicholas 79/1,(A)37
Power, John 82/8,(I)14-16
Presser, Lutz 82/6,(I)52; 80/2,76
Prest, Trefor 81/3/4,68
Preston, Andrew 82/7,58
Preston, Margaret 79/1,(I)33; 80/2,(I)14-15; 82/8,(I)40-41; 82/5,23,69; 83/9,47
Preston, Robert 83/9,70
Price, Kenneth 82/8,23
Primrose, Rolla 82/6,49
Prior, Marjorie 81/3/4,(A)67
Pritchard, Katherine Susannah 80/2,15
Proctor, Thea 82/8,56
Pryor, Anthony 82/7,51,52
Pugh, Clifton 82/6,57
Purves, 80/2,14
Puster, Glen 81/3/4,70

Q Quirk, Phillip 83/9,57

R Radner, Hilary 82/7,40
Rand, Paul 82/5,23
Randall, Robert 79/1,29; 80/2,(A,I)58-59,(I)66; 81/3/4,(A)55; 82/7,(I)25-31; 82/5,60
Rankin, David 82/6,50
Rankine, Sue 82/5,64; 82/7,24
Rapira, Shona 82/5,60
Rapotek, Stan 81/3/4,42
Rawlick, Robyn 79/1,(R)32-33
Reddington, Charles 81/3/4,42
Redpath, Norma 81/3/4,21; 82/8,32;
Reece, Ian 82/5,44
Reed, John 82/8,20,51
Rees, Lloyd 79/1,24; 83/9,79(Cat.)
Renger-Patzch, Albert 83/9,20
Reich, Steve 82/7,36-38
Reid, Leonard 83/9,35
Reid, Terry 79/1,(A)9; 80/2,20,(A)42,(I)72; 81/3/4,44
Reinhard, Ken 79/1,(A)8; 80/2,76; 82/5,71
Reinhardt, Ad 82/5,10
Reiss, Roland 82/8,24
Rhead, Louis 82/5,22
Rhodes, Pauline 82/6,(I)57-58; 82/5,60
Riccio, Andrea 82/7,(I)14
Richards, Alison 80/2,55
Richards, Dean 82/7,36
Richards, Trevor 81/3/4,41
Richter, Sue 79/1,29; 80/2.(I)cover,(A,I)41
Riddell, Greg 81/3/4,(I)35
Rigby, John 81/3/4,68
Riggs, Ted 80/2,36
Riley, Brett 80/2,22
Riley, Bridget 79/1,(I)2; 79/1,13
Riley, Terry 82/6,35
Rimmer, John 82/5,60
Rinke, Klaus 80/2,(I)11; 81/3/4,22
Rish, Adam 80/2,76
Rivera, Diego 82/5,33
Roberts, Luke 82/8,(I)13
Roberts, Tom 82/6,46; 82/8,33; 83/9,24(I)25
Roberts-Goodwin, Lynne 81/3/4,68
Robertson, Ian 82/5,27
Robertson, Toni 80/2,(I)71; 81/3/4,44; 82/5,(A)18-20,24,27,(I)23-27; 82/7,28
Robertson-Swann, Ron 79/1,6; 81/3/4,22; 82/7,(I)50
Robinson, John 81/3/4,(P)41,68
Robinson, Sally 81/3/4,(I)16
Roche, Peter 80/2,(I)23-24; 82/5,60
Rockel, Helen 82/8,19; 80/2,21
Rogers, James 81/3/4,70
Rogers, Meredith 81/3/4,74
Rogowski, Jurgen 79/1,29
Rolfe, Michael 81/3/4,(I)13,(A)72
Romeo, Julie 80/2,35
Ronaldo 79/1,(I)8
Rooney, Kevin 81/3/4,(I)58
Rooney, Robert 81/3/4,23; 82/6,50; 82/7,(I)19
Rose, Bill 81/3/4,42
Rose, John 82/7,57,62
Rose, Joh 82/5,60; 82/6,48
Rosenbach, Ulrike 80/2,51
Rosenberg, Harold 82/5,12
Rosenthal, Norman 83/9,12
Rosler, Martha 82/7,42; 83/9,21
Roth, Evelyn 83/9,69
Rothenberg, Susan 82/7,24; 83/9,9
Rothstein, Arthur 83/9,19
Round, Michelle 80/2,76
Rowbotham, Shiela 80/2,65
Rowe, Neil 80/2,(A)21
Rubbo, Kiffy 81/3/4,74; 82/7,2; 82/6,46
Rubock, Cathy 80/2,40
Ruff, Carol 82/5,(I)28-33,(P)56; 82/8,(I)cover
Ruscha, Edward 80/2,(I)9; 82/8,23; 83/9,21
Rushforth, Peter 79/1,6
Ruskin, John 82/8,28
Ryan, Susan 81/3/4,76; 82/6,19
Ryan, Trish 79/1,15

S St. Leger, Debra 82/8,(A)51-52
Sahm, Bernard 79/1,6
Salkauskas, Henry 81/3/4,42
Salome 82/5,(I)12; 82/7,(I)24; 83/9,9
Samaras, Lucas 82/7,32-35,43; 82/8,35
Samek, Tom 80/2,76
Sanders, Norm 83/9,28
Sandler, August 83/9,20
Sandler, Irving 81/3/4,72
Sansom, Gareth 81/3/4,68; 82/6,(I)53; 82/7,(I)24,43
Scarlett, Ken 82/6,(A)54-55; 82/7,(A)51-52; 83/9,70
Schaefer, Murray 82/7,36-38
Schapiro, Miriam 82/7,42; 82/8,23
Schell, Fred B. 82/6,(I)43
Schlict, Rollin 82/6,48
Schmeisser, Jorg 80/2,78
Schnabel, Julian 82/5,(I)13,10; 82/8,26
Schoonhaven, Terry 82/8,23
Schramm, Eva 80/2,66(I)
Schwarz, George 79/1,15
Schwarz, Monique 80/2,62
Schwitters, Kurt 82/5,10
Scollo, Andrew 79/1,29; 82/5,(I)41
Scott, Jill 79/1,4; 81/3/4,(I)68,76; 82/8,56
Sculthorpe, Peter 82/6,34
Selbach, Udo 80/2,34
Seemayer, Stephen 82/7,62
Sekula, Allan 80/2,66
Serota, Nicholas 81/3/4,14
Severson, Anne 80/2,55
Seymour, Anne 82/8,25
Shahn, Ben 82/5,11
Shannon, Michael 82/5,(I)63,64
Shark Le Witt, Vivienne 81/3/4,(A)67-69,82/6,(A)45
Sharp, Martin 79/1,(I)32; 82/5,24
Sharples, Geoff 82/7,51
Shaw, Rod 79/1,(I)24;82/5,(I)28-33; 80/2,75
Shead, Gary 81/3/4,68
Sheehan, Kevin 81/3/4,71; 82/6,49
Sharp, Martin 83/9,25
Sheridan, Noel 79/1,4 (10)(29): 81/3/4,35,44; 82/6,46-47
Sheriff, Helen 80/2,(I)35,(I)40; 81/3/4,(I)10
SHERMAN, Michael 81/3/4,(I) INSERT, 82/5, (I) INSERT
Shiga, Shigeo 79/1,27
Shillam, Kathleen 82/7,51
Shirley, Michael (P)83/9,61
Shackel, Erwin 82/5,23
Siebol, Jeanette 82/7,51
Silbereisen, Anne 80/2,40
de Silvas, Kenneth 82/5,64
Simons, Christine 81/3/4,69
Simons, Deborah 83/9,50
Simpson, Shane 82/5,(A)73; 82/6,(A)60-61; 82/7,(A)59,60; 81/3/4,63; 82/8,53; 83/9,77
Sindel, Jane 81/3/4,39
Sinn, Maryrose 83/9,70
Sischy, Ingrid 82/7,17
Sitsky, Larry 82/6,35
Skinner, David 81/3/4,69
Sklan, Carole 80/2,(A)62
Sky, Helen 82/8,(I)cover
Smart, Jeffrey 80/2,(I)77; 80/2,30
Smith, Alexis 82/8,24
Smith, Bernard 79/1,24; 80/2,14; 80/2,34; 81/3/4,76; 82/5,64; 82/8,15-16,33
Smith, David 82/7,50
Smith, Eric 81/3/4,42
Smith, Eugene 81/3/4,56
Smith, Ivan 82/5,75
Smith, John 82/5,27
Smith, Stan 82/5,75
Smith, Terry 80/2(A)65-66; 81/3/4,(A)14-15; 82/5,(A)70; 82/7,(A)41-43; 82/6,50
Smith, Tim 80/2,76
Smither, Michael 83/9,69
Smithson, Robert 81/3/4,(I)51; 82/5,12; 82/6,57
Snape, Michael 82/7,51
Snelling, Michael 83/9,66
Solar, Leslie (P) 83/9,71
Sonfist, Alan 81/3/4,51
Sonneman, Eve 82/6,(I)13
Sontag, Susan 82/7,34
Sourgnes, Michel 82/7,50-51
Souza, Al 80/2,(I)73
Spate, Prof. Virginia 79/1,27; 80/2,52; 82/7,60; 82/8,15-16
Speirs, Hugh 82/6,(R)42-44,63
Spence, Jo 80/2,65; 83/9,21
Spencer, Stanley 82/5,11
Spill, Nicholas 79/1,(A)4-5; 80/2,(P)10,20(I)73
Spowers, Ethel 83/9,24
Spunner, Susan 80/2,55
Stacey, Wesley 81/3/4,69; 82/7,(I)28-31; 82/8,55; 83/9,31
Staeck, Klaus 82/5,(I)22,26-27
Stanbury, Peter 83/9,55
Stankiewicz, Richard 81/3/4,21
Stannage, Miriam 81/3/4,(I)69
Stanton, Kerry 79/1,27; 83/9,61
Steadman, Ralph 79/1,(I)36
Steel, Anthony 83/9,73
Steele, Jonathan 81/3/4,69
Steele, Lisa 82/7,38-40
Steichen, Edward 83/9,17 (P)43
Steinberg, Leo 82/5,12
Steinberg, Sheilah 82/6,62
Steiner, George 82/7,17
Stelarc 82/8,56
Stella, Frank 81/3/4,(I)15; 82/5,10; 82/8,26; 83/9,12
Stenberg, Georgii 82/8,(I)37
Stephen, Ann 80/2,14-15,82/6,(A)19-20; 82/8,(I,P) 17,33,(P)42; 83/9,42
Sterk, Gabriel 82/7,51
Stern, Lesley 82/8,19
Stevenson, Jane 82/7,17
Stevenson, Nina 82/8,(A)54
Stewart, Carole 80/2,21
Stewart, Jeff 82/5,(I)28-33; 81/3/4,44
Stewart, Jill 82/8,19
Stezaker, John 82/8,25
Still, Clifford 82/8,36
Strathdee, Barbara 83/9,69,75
Strathern, Alan 80/2,21
Stratton, Jim 79/1,(R)30
Streeton, Arthur 80/2,15; 83/9,24
Stringer, John 81/3/4,16
Stringer, Richard 80/2,(P)37; 82/8,(P)13
Stubbs, Dacre 81/3/4,57
Stumbles, Yanni 79/1,19
Sturgeon, Graeme 80/2,(I)18,51; 81/3/4,21; 82/7,50
Suggett, Colin 81/3/4,(I)26-28,(I)31,69
Swaney-McPherson, Robin 80/2,35
Swanton, Lucy 82/5,69
Swilizy, 82/5,23
Szabo, Joe 82/6,48
Szarkowski, John 83/9,17

T Tagg, John 80/2,66
Talbot, Jacky 82/5,(A)47
Talbot, Jennifer 80/2,55
Tauber-Arp, Sophie 82/8, (I)37
Taylor, Anthony 79/1,(A)17
Taylor, Dawn 80/2,35
Taylor, Paul 79/1,10; 80/2,(A)13,76; 81/3/4,(A)30-31,82/7,16-18,28; 82/8,(A,L)48; 82/5,67
Taylor, Michael 82/5,69
Taylor, Peter 80/2,78
Taylor, Sandra 79/1,6
Taylor, Tom 79/1,5
Teakel, Wendy 80/2,(I)47; 81/3/4,(I)25,44; 82/5,60
Temple, Greg 81/3/4,67
Thek, Paul 82/5,10
Thirwell, Bob 81/3/4,(A)63
Thomas, Daniel 82/5,(A)69,65; 80/2,75; 82/6,50; 82/8,41,54
Thomas, David 80/2,53
Thomas, Paul 81/3/4,71,73; 82/6,63
Thompson, Brian 82/6,(I)41
Thompson, Gary 79/1,29
Thompson, John 80/2,75
Thompson, Margot 82/8,33
Thompson, Mark 82/6,56
Thomson, Anne 81/3/4,69; 82/7,60; 82/8,33
Thomson, Dorothy 81/3/4,(I)24
Thomson, Nigel 82/6,(I)55-56
Thompson, Tom 80/2,75
Thorburn, Ray 80/2,(A)26-27
Thorn, Peter 79/1,(A)20-21; 80/2,(A)71; 81/3/4,(A)5; 82/5,(A)34-36,(A)70
Thornhill, Peter 79/1,10
Thornley, Jeni 82/6,57
Thornley, Tiffany 81/3/4,(I)12; 80/2,21
Thorpe, Andy 80/2,(I)54
Thurwell, Rob 81/3/4,44
Tillers, Imants 80/3/36; 81/3/4,35; 82/5/65; 80/2,36; 81/3/4,35; 82/5,65; 82/7,27,16,19
Timlin, John 80/82,(A)62
Tipping, Richard 81/3/4,(I)23
Tizard, Deborah 81/3/4,56
Tjapaltjarri, Clifford Possum 81/3/4,(I)17; 82/7,(I)53
Tjapaltjarri, Tim Leura 81/3/4,(I)17
Tomlin, Jim 79/1,5
Toop, Richard 82/6,(A)34-35
Topliss, Helen 81/3/4,(A)51
Totaro, Paulo 82/5,20
Toulouse-Lautrec, Henri 82/5,22
Tranter, John 79/1,(R)37
Trappe, Paul 82/7,51
Trebilcock, Robib 83/9,66
Trembath, Tony 81/3/4,(I)20,23
Trepkowski 82/5,23
Trinca, Rod 81/3/4,(I)58; (P)83/9,74-75
Trompf, Percy 82/5,23
Trudgeon, Michael 79/1,29
Trusttum, Phillip 82/5,62
Tuchman, Maurice 82/8,23
Tucker, Albert 82/8,56
Tuckson, Tony 81/3/4,(I)42: 82/8,56; 82/5,69
Turner, Beth 80/2,76
Turner, Grenville 83/9,57
Turner, John B. 81/3/4,(A)56-57
Turner, Karen 80/2,(I)73
Turner, Maggie 81/3/4, (A)29
Turner Walker, Jenny 82/8,33
Turpie, Stephen 79/1,29,80/2,44,(I)46;81/3/4,(I)35; 82/5,60
Turvey, Don (I)80/2,11
Tweedie, Penny (P)83/9,30
Twiss, Greer 79/1,5; 80/2,21
Tyler, Karen 79/1,(I)19; 80/2,44
Tyndall, Maria 82/7,19
Tyndall, Peter 79/1,29; 80/2,(I)44,74; 82/8,55; 80/2,36; 81/3/4,22; 82/5,67; 82/7,16,19
Tzannes, Alex 81/3/4,35; 82/6,50

U Ueslmann,Jerry 80/2,(I)9
Ulmann, Doris 83/9,20,21
Unsworth, Ken 81/3/4,22,(I)28,(I)66; 82/8,56; 80/2,76; 82/5,60; 82/6,48
Upton, Ron 81/3/4,21
Upward, Peter 79/1,6 (24); 81/3/4,41,74-75

V Valamanesh, Hossein 80/2,32; 81/3/4,(I)22; 82/6,56
Valentine, De Wain 82/8,23
Vallance, Jeffrey 82/8,(I)22
Vaizey, Marina 81/3/4,14
Vance, Robert 79/1,(A)9
Van der Bosch, Annette 82/7,(A)38-40; 82/8,(A)30-33; (L)83/9,62
Van Deren Coke, 83/9,20
Van Dugteren, Anna 82/5,(A)74
Van Dyk, Ingrid 80/2,71
Van Gogh, 82/5,10
Van Hattum, Ernst 81/3/4,20
Van Nunen, David 81/3/4,(I)69
Van Sebille, Casey 81/3/4,(I)34
Vassilieff, Danila 82/5,69
Varvaressos, Vicki 81/3/4,(I)17,(A)73; 82/8,32
Verellen, Till 82/7,(A)13-15
Verkohlen, Gahz 79/1,(A)36
Vernon, kay 82/8,31
Vickers, Rose 79/1,15
Vieceli, Loreta 82/5,24
Vilmouth, Jean Luc 82/6,(I)11
Vinil, Evelyn 82/5,27
Vizents, Alan 82/7,(I)47; (P)83/9,58
Volkerling, Michael 81/3/4,19; 82/5/59
Volska, Anna 82/8,19

W Wajda, Andrzej 82/5,(I)cover
Walker, Margaret E 82/5,47
Walking, Les 81/3/4,69
Wallace-Crabbe, Robin 81/3/4,69
Waller, Ruth 82/5,(I)cover
Walpole, Allan 79/1,(A)6
Walters, Donald 79/1,29; 81/3/4,(P)28
Walton, Jude 82/5,74
Waibel, Jurgen (P)83/9,69
Wainright, Hilary 80/2,65
Walsh, Jenny 80/2,55
Warhol, Andy 83/9,23
Warner, Bill 82/5,69
Warren, Guy 81/3/4,35
Waterlow, Nick 80/2,(I)16-17,51,52; 81/3/4,17,18; 82/5, (A)70; 82/8,14; 82/6,10; 82/7,21
Watkin, J.S. 82/5,22
Watkins, Dick 82/7,(I)48; 82/5,69; 82/6,48; 83/9,25
Watkins, John 82/8,54
Watney, Simon 83/9,27
Watson, Jenny 80/2/36; 82/7,16,19,34,(I)21; 82/8,32;
Watt, David 81/3/4,(I)31
Watt, John 82/7,38-40
Watters, Frank 79/1,39; 80/2,17; 82/5,45
Watters, Max 79/1,(I)39
Watts, Dave 80/2,44
Wayland, Hugh 83/9,61
Waymouth, Michael 82/5,24
Webb, Evan 82/5,(I)62,60
Weedon, Leilani 81/3/4,(A)60-61
Wegman, William 83/9,21
Weiner, Lawrence 82/6,50
Weiss, Sue 80/2,(A)62
Weisser, Rosalind 79/1,15
Werden, Rodney 82/7,38-40
Wesley Smith, Martin 79/1,8
Wesser, Diana 82/6,(I)53
West, Ken 79/1,(I)5
Westbrook, Eric (Dr) 80/2,34; 81/3/4,20
Westford, Anna 81/3/4,67
Weston, Edward 81/3/4,56; 82/5,22; 83/9,17,(P)20
Whissen, Ken 82/5,65
White, John 82/6,48
White, Prof. J.E.C. 82/8,15
White, Paul William 83/9,28
WHITE, Sheona, 82/5,(I) INSERT
White, Susan 82/8,18
Whitely, Brett 80/2,30; 82/6,48; 83/9,25
Whitlam, Gough 80/2,16; 80/2,53; 82/8,39
Whitten, Collette 81/3/4,(I)32
Wicks, Arthur 80/2,(I(43; 81/3/4,(I)35,69,(A)73
Wicks, Les 79/1,29
Wigg, Stephen 82/6,57
Wigley, Jim 79/1,24
Wilken, Madelon 80/2,62
Wilkie, Rob 82/8,(I)49
Wilkinson, Lynne 80/2,55
Williams, Fred 82/7,(I)60
Williams, John 81/3/4,57,69;
82/5,(A/R)57-58,82/6,(A)44-45
Williams, Evan (L)83/9,62
Willis, Anne-Marie 81/3/4,(A)55-56; 83/9,16
Willis, Gary 79/1,29; 80/2,(A)66; 81/3/4,35; 82/5,75; 83/9,(I)52-53
Wilson, David 81/3/4,(I)30-31,69; 82/7,51; 83/9,70
Winicoff, Tamara 83/9,71
Winnicott, Donald 82/8,28
Winterbotham, Tony 80/2,52
Wireless, Robot 81/3/4,(A,I)65
Wiseman, Gwenda 80/2,(I)47
Wodiczko, Krzysztof 82/7,(I)23
Wogan-Provo, Barbara 79/1,29
Wolfe, Ross
79/1,(A)7,(A)13-14,I(25)(34),(A)52; 81/3/4,(A)5,(A)36-38,76; 82/5,(A)70-71; 82/8,1; (A)80/2,51; 82/7,60
Wollmering, Dan 82/7,51; 82/8,(A,L)47
Wong, John 81/3/4,57
Woodward, Roger 81/3/4,67
Woolard, Ray 80/2,(I)47,(I)74; 81/3/4,(I)34,67,69; 82/5,60,(I)63
Worstead, Paul 82/5,(I)24,25
Worthfield, I.J. 82/5,22
Wran, Neville 82/8,(I)30-33; 82/5,74; 82/7,44; 83/9,24
Wright, Bill 81/3/4,17,(I)36-38,76,69; 82/6,9-13; 82/5,60; 82/7,21,60
Wright, Helen 80/2,76
Wyatt, Chris 80/2,56

X XL Capris, 79/1,19

Y Young, Bill 81/3/4,71
Young, Diana 79/1,(I)10
Young, John 80/2,35; 82/7,19
Young, Ray 82/5,23
Yuen, Eva 80/2,35; 81/3/4,44
Yuill, Noela 81/3/4,19

Z Ziegler, Oswald (P)83/9,44,45
Zentner, Oscar 82/5,75
Zika, Paul 80/2,76
Zoates, Toby 82/5,24
Zofrea, Salvatore 82/5,(I)28-33
Zubrycki, Tom 81/3/4,(I)52-53; 80/2,75
Zunde, Reimund 82/8,56
Zwart, Piet 83/9,20

SUBJECT

A Aboriginal Australia (Cat.) 82/5,75
Aboriginal and Art
79/1,8; 80/2,14-15, 63-64; 81/3/4,39; 82/5,56; 82/6, 56-57; 82/7, 28-29; 52-55; 82/8,30-33, (I)41, (L)47, (R)49-50; 83/9,30-31
Abstract Expressionism 81/3/4,42
Act 3, Ten Australian Performance Artists (Cat.) 82/8,56.
Adelaide Festival of the Arts
80/2,40-44; 82/5,74-75; 82/6, 56-57
Affirmative Action Committee
81/3/4,62-63 Refer Artworkers Union
Afterimage (Magazine) 82/6,63 82/7,63
Albert Tucker, Paintings 1945-1960 (Cat.) 82/8,56.
Alexander Mackie C.A.E. — Refer Sydney College of Advanced Education
Alternative Space
79/1,2,13-14,15,16,17,18; 80/2,32,33; 81/3/4,70-73; 82/6,46-47 82/7,55-57; 82/8,51
Alternative Space — U.K.
79/1,16; 82/6,46-47; 82/7, 55-57
Alternative Space — U.S.
79/1,17, (R)30 82/6,46-47; 82/7,55-57
The Amazing Decade: Women and Performance Art 1970-1980 (Bk.) 82/7,62
Anarchist Feminist Poster Collective 82/5,64
Animation 79/1,36; 80/2,66
Anti-Music 82/6,33; 82/7,36-38 — See also Nixon John
Anzart 81/3/4,19; 82/5,59,62; 82/6,62; 82/8,50
Araluen Arts & Cultural Trust 82/5,46
Architecture 79/1,(R)30
Art — Awards 79/1,27; 80/2,71; 82/5,64-66
Art — Britain 80/2,(R)52
Art — Conferences 80/2,10,31,75,76; 81/3/4,62-63; 82/5,37-38,66-67,73-74; 82/8,54
Art — Criticism 80/2,30,48,53; 81/3/4,7-9,49-51; 82/8,(L)47,(L)48
Art — Forums
79/1,6; 80/2,18; 82/7,41-43
Art — Funding 80/2,11,16-17,18,31,75,71; 81/3/4,5,67-69; 82/5,70-71
Art — Galleries
79/1,4; 80/2,21,22,28,32,36-37,53,66-67; 82/5,69-70,73;
82/6,48-51,52-53,58-59,60-61;
82/7,13-15,16-19,48-50,59;
82/8,12-13,34-38,39-43,44-45,51,53-54
Art — Galleries — U.S. 82/8,20-24
Art — History 80/2,12,13,76; 82/5,9-13; 82/8,44-45,54
Art — Law
81/3/4,63; 82/5,73; 82/6,60-61; 82/7,59; 82/8,53-54; 83/9,77
Art — Libraries 79/1,35; 82/5,43
Art — Libraries — New Zealand 81/3/4,75
Art — Literature 79/1,36-37;
80/2,13,76,35,55,60-61,75; 81/3/4/,49,76; 82/5,75; 82/6,42-45,62-63; 82/8,55-56
Art — New Zealand 79/1,4-5; 80/2,20-29; 81/3/4,19; 82/5,59-61,62,63; 82/6,62; 82/8,19
Art — Politics 79/1,24,25-27;
80/2,10,16-17,65-66;
81/3/4,13,24-25,62-63;
82/5,14-16,17,37-38,39-41,58-59,
63-64,70-71; 82/7,38-40,41-43; 82/8,34-38
Art — Politics, — New Zealand 82/5,63
Art — Scholarships 80/2,71
Art — Theory 79/1,9; 80/2,13,76,18,37; 81/3/4,7-9; 82/5,6-8, (R)58,58-59,66-67, 82/8,25-29
Art and a-text-d (pub) 83/9,79
Art of W.D. Knox 1880 - 1945 (Cat) 83/9,79
Art — Workshops 79/1,31; 80/2,56; 81/3/4,12,58,60-61
Art and Text (Magazine) 81/3/4,49,76
Art and the Immaculate Art (Bk) 81/3/4,76
Art Association of Australia 82/8,54
Art Bank 80/2,18
Art Box (NZ) 81/3/4,75
Art Circus (Vic) 80/2,74
Art Contemporary (Magazine) 80/2,72
Art Cool Mad (Magazine) 82/7,63
Art/Empire/Industry (NSW)
8/3/4,64,70-71
Art Gallery of N.S.W. 78/1,(I)4;
81/3/4,16-18,74-75
Art Gallery of South Australia 80/2,53
Art Museums Association of Australia 82/8,54
Art New Zealand (Magagine) 82/6, 63; 82/8,56
Artspace 82/5,71; 82/8,52
Art Students Association 81/3/4,63
Art Unit (NSW) 82/8,52
Artists and Galleries of Australia and New Zealand (Bk) 81/3/4,76
The Artists Directory (Magazine) 82/8,56
Artists Guild 79/1,27
Artists, Job Creation Scheme 83/9,75
Artists in the Community (Rep) 82/8,56
Artists Rights Working Group 79/1,27
Artists Union (See Artworkers Union)
Arts Centre of Christchurch (NZ) 80/2,22
Arts Information in Australia: The Role of the Australia Council (Rep). 82/6,62
Artworkers News (Magazine) 82/7,63
Artworkers Union 79/1,25-27;
80/2,16-17,18,31,75; 81/3/4,18,62-63; 82/5,73
Audio Arts (U.K.) 82/6,63; 82/7,62
Australia Council 80/2,16-17; 81/3/4,2; 82/5,2,35-36,43; 82/6,2,19-20; 82:7,2
Australian Art and Architecture (Bk) 81/3/4,76
Australian Art Review (Magazine) 82/8,56
Australian Centre for Photography (N.S.W.) 81/3/4,(I)55-56; 83/9,71
Australian Commercial Galleries Association 82/8,54
Australian Council of Trade Unions 82/5,37-38
Australian Film 1900-1977 (Bk) 81/3/4,76; 82/6,63.
Australian Gallery Directors Council 82/5,69-70
Australia Image of A Nation 1859 — 1950 83/9,54
Australian Institute of Aboriginal Studies 83/9,31
Australian National Gallery 80/2,8-9; 82/8,34-38,39-43,44-45; 83/9,16
Australian National University 80/2,8-9
Australian Perspecta (exh. N.S.W.) 81/3/4,16-18; 82/6,63
Australian Photographic History Project 83/9,76
Australian Sculpture Triennial (1981) 80/2,11; 81/3/4,16,20-23,24-25,26-28,29, 30-31,32-33; 82/6,(L)61-62
Australian Union of Students, 79/1,11
Australian Women Photographers 83/9,76
Avago Gallery (N.S.W) 82/6,41,63
Avante Garde Art Review (AGAR) mag. 81/3/4,76
Awards — See Art — Awards

B The Bakery Womens Performance Space (S.A.) 80/2,32,40
Bile (Bk.) 80/2,72
Block (Magazine) 82/7,63
Books-reviewed (For issue references see 'people' index under authors names)
'Art and Psychoanalysis'
Fuller, Peter (London:Writers and Readers Publishing Co., 1980)
'The Black Swan of Trespass: The Emergence of Modernist Painting in Australia to 1944'
McQueen, Humphrey (Alternative Publishing Co.)
'A Day in the Life of Australia'
(82/5, (R)57)
'English Art 1870-1940'
Farr, Dennis (O.U.P.)
'Frederick McCubbin'
Galbally, Ann (Melbourne: Hutchinson, 1981)
'Gerald & Margo Lewers: Their Lives and their Work'
Hickey, Dr. Denise (Sydney: Grasstree Press, 1982)
'Landscape Art and the Blue Mountains'
Speirs, Hugh (Sydney:Alternative Publishing Co., 1981)
'The New Australian Poetry'
Trantor, John
Oxford Companion to Twentieth Century Art'
Osborne, Harold (O.U.P. 1981)
'Photo-Discourse'
(82/5,(R(57)
'Pioneering in the Urban Wilderness'
Stratton, Jim (N.Y.:Piize Books)
'The Years of Hope:Australian Art and Criticism 1959-1968'
Catalano, Gary (O.U.P.,1981)
'The Visual Artist & The Law"
Simpson, Shane (L.B.C.,1983)
Becoming Visable. Lesbians and Male Homosexuals — from Oppression to Liberation 83/9,79
Bread and Circus (N.S.W.) 82/5,46
Britain - See Art Britain
Brown's Mart (N.T.) 80/2,78
BUGA UP 82/5,(I)28-33; 82/7,(I)41-43; 83/9,60
Buracoarte (Cat.) 80/2,72
Business as Usual (Bk) 81/3/4,76

C Cairn (Magazine) 81/3/4,76
Cantrills Filmnotes(magazine) 80/2,60-61
Catalogues (Cat.) 80/2,72; 81/3,4,76; 82/5,75; 82/6,63; 82/7,63; 83/8,55; 83/9,79
Central Journals 1982 83/9,52
Chameleon (Tas.) 82/8,51-52
Chapter Art (Magazine)
81/3/4,76; 82/5,75
Characters of Motion (Bk) 81/3/4,76
City Art Institute (NSW) — Refer Sydney C.A.E.
Clifton Hill Community Music Centre (Vic.) 82/7,58
Collage 79/1,(I)27; 82/7,(I)cover
The Come Out Book 82/6,63
Commonpress (Magazine) 80/2,72
Community Art 79/1,20-21,22-23; 80/2,74; 81/3/4,39; 82/5,17-48; 82/7,58
Community Arts Board 82/5,34-36
Computer Art 82/7,18-19
Conferences. See Art Conferences
The Connotations
82/6,21,28-32; 82/7,36-38
Contemporary Art Society of Australia (S.A.)Inc 80/2,56; 82/6,46-47
Copyright 81/3/4,63; 82/5,73 — Refer Art Law; Artworkers Union
Craft 79/1,20-21; 80/2,50,78; 82/5,6-8,66
Craft Australia (Magazine) 81/3/4,76
Craft NSW (Magazine) 82/6,63
Creative Space (See ARTSPACE)
Creativity 80/2,10
Criticism - See Art-Criticism
Cultural Centre (NSW) 81/3/4,71

D The Dave and Phil Duo 81/3/4,76
Developments (Magazine) 82/5,75
A Different Perspective (Cat.) 83/9,79
Drawing 79/1,36; 82/7,25-31
Drawing-Italy 82/7,13-15

E East Sydney Technical College 79/1,(I)6-7
Education — See Art Education
Enquiries Inquiries (Bk.) 82/8,55
Essendon Airport 81/3/4,76; 82/6,21,28-32
The Evolutionary Dead Ends (Bk) 82/6 63
Exhibition Reviews 79/1,28,31; 80/2,8-9; 81/3/4,10, 11,12,14-15,16-18,20-33,39,51, 52; 82/5,9-13,14-16,59-61,63,66; 82/6,54-58; 82/7,13-15,16-19, 20-24,25-31,32-35,36-38,50-53; 82/8,17-19,30-33,49-50; 83/9,9-14; 83/9,66; 83/9,67; 83/9,68; 83/9,68; 83/9,69; 83/9,70
Experimental Art Foundation (Adelaide,S.A.) 80/2,39-44; 81/3/4,44,76; 82/6,51; 82/8,51

F F/Arts (Magazine) 82/5,75
Fashion Plate 80/2,72
Fass (Magazine) 82/8,56
Fast Forward (Vic) 82/6,45
Festival of Performance Art (Canberra,1980) 80/2,45-47
Film 80/2,26-27,60-61,62, 63-64,67-68; 81/3/4,52-54; 82/5, (I)cover,(R)56; 82/8,19
Film and the Arts (Bk)81/3/4,76
Film Reviews 80/2,63; 81/3/4,52-54; 82/5,(R)56
5MMM 80/2,54
Focus on the Hinton Collection (Bk) 81/3/4,76; 83/9,24
Forums — See Art Forums
The 4th Biennale of Sydney (Cat.) 82/6,63
Fremantle Arts Centre (W.A.) 82/5,47
Fretwork Pediments in Queensland (Cat.) 83/9,79
Friends of the Govett-Brewster Art Gallery (Newsletter) 82/6,63
Frieze (Magazine) 81/3/4,76
From Scratch (N.Z.) 80/2,(I)27; 81/3/4,(I)43
Full Flight (Newsletter) 82/6,63
Funding — See Art Funding
Furniture Manual (Bk) 82/7,62
Fuse (Magazine) 81/3/4,76; 82/5,75,82/6,63

G Galleries - See Art-Galleries
Graduating Photography (Cat.) 82/7,63

H Hansells Sculpture Award 80/2,21
High Performance (Magazine) 81/3/4,76
History — See Art-History
A History of the Bosa Nova (Bk) 82/6,63
How to Draw and Paint (Bk) 82/5,75
How to Paint Miniatures (Bk) 81/3/4,76
Hozumi Momoto Art Award 79/1,27

I Iceland (Bk) 80/2,72
Ideas for Japan Made in Australia (Cat.) 82/5,75
Image Nation (Magazine 82/7,62; 82/8,56
In the Jungle of Art (Bk) 81/3/4,76
Inhibodress (N.S.W.) 82/6,49-51
Initiation Dream (Bk) 82/8,55
Installations 80/2,7,64,29,37;
81/3/4,(I)10,11; 82/5,(I)13,61-62;
82/7,18-19,52; 82/8,(R)49-50
Installations — U.S. 82/8,(I)20
Institute for Art and Urban Resources 82/7,(I)56
The Institute of Contemporary Art (NSW) 82/6,48-49
Institute of Modern Art (Qld.) 80/2,36-37
Interdada Festival 80/2,72
International Visual Artists Exchange Programme 80/2,33
Interviews 79/1,2,10,12,24,32;
80/2,13,76,16-17,28-29,30,44,53;
81/3/4,7-9,36-38,76,44; 82/5,34-36,62;
82/6,30-32
Island (Magazine) 82/8,56

J Japanese Australian Festival 79/1,27
John & Betty Go to Court (Pub.) 83/9,79
The John McCaughey Memorial Art Prize 82/5,64-66

K Kaldron (Magazine) 80/2,72
Kinetics 80/2,26-27
The Kiss of Spider Woman (Bk) 82/5,75

L Landscape Art and the Blue Mountains (Bk) 82/6,63
Law — See Art-Law
L'Histoire de l'art est Terminee (Bk) 82/5,75
Libraries — See Art Libraries
Lightworks Envelope Show (Cat.) 80/2,72
Lip (Magazine) 80/2,55; 82/5,75;
82/8,(L)48
Literature — See Art-Literature
Lockjaw (Pub.) 83/9,78
The Loft International Mail Art Show 80/2,72
Los Angeles Artists Equity News (Magazine) 82/7,63
Lungs & Metal (Pub.) 83/9,79

M Magic Sam (Magazine) 80/2,75
Mail Art 80/2/72-73; 81/3/4,64-65
Manifesto (Bk) 82/5,75
Mansion House (NSW) 79/1,(I)15
Margaret Walker Dance Centre (NSW) 82/5,47
Media Interventions (Magazine) 82/5,75
Media Resource Centre (S.A.) 80/2,56
Media Space (Perth,W.A.) 82/6,63;
82/7,62; 82/8,55
Mesh 82/6,26
Metalwork — Italy 82/7,13-15
Mildura Sculpture Triennial 80/2,11;
81/3/4,16,20-23; 82/7, 50-51,51-52;
82/8,(L)47,(L)48
Mill Community Theatre Company (Vic) 82/5,47
Mothers (Cat.) 82/6,63
Mumbulla/Spiritual/Contact (Bk.) 82/8,55
The Mural Manual (Bk.) 82/8,56
Murals 82/5,28-33,41; 82/8,(I)cover
Murray River Performing Group 82/5,48
Muse (Magazine) 82/5,75
Museum of Contemporary Art (Los Angeles,U.S.) 82/8,20-24
Music 79/1,7,19; 80/2,27,40; 82/6, 21-38; 82/7,36-38,58
Music — New Zealand 81/3/4,43

N Nancy Caruana Greek Dancers (NSW) 82/5,48
National Gallery (Wellington, NZ) 80/2,28-29
New Artists New Art (Cat.) 82/7,63
New England Regional Art Museum 83/9,24-25
New Music (Magazine) 81/3/4,76; 82/7,63
New Zealand — See Art — New Zealand
No Fixed Address 82/5,56
Noel Counihan — Prints 1931-1981 (Cat.) 82/6,63
Notes on Art Practice (Bk) 82/7,62

O Off the Hoardings and into the Gallery (Cat.) 82/7,63
100 Artists and 100 Books (Cat.) 80/2,72
Operate Small Arms (Bk) 82/7,62
Orange Festival of Arts 81/3/4,67
The Oxford Companion to 20th Century Art (Bk) 82/6,63
Oxide Street (Bk) 82/5,75

P Painting 79/1,12,(R)32-33,34;
80/2,13,76,14-15,(I)56;
81/3/4,14-15,16-18,42,67-69;
82/5,(I)9-13,59-61,64-66,68-69,70;
82/6,(I)cover,(I)9,(R)42-44,55-56;
82/7,16-18,20-24,41-43,44-45,60,(R)60-62;
82/8,17-19,25-29,34-38,39-43; 82/8,(L)48;
83/9,9-14; 83/9,24; 83/9,67,68; 83/9,70
Painting — U.S. 82/8,20-24,34-38
Papers of the Freudian School of Melbourne (Bk) 82/5,75
Parachute (Magazine) 81/3/4,76
Parallelogramme (Magazine) 82/6,63;
82/7,63; 82/8,56
Paperwork (Cat.) 83/9,79
Performance Art 79/1,8,19,22-23,29,31,39;
80/2,7,64,11,32,39-49,74;
81/3/4,24-25,30-31,34-35,54-55,69,73;
82/5,59-61; 82/7,41-43
Performance Art — New Zealand
80/2,23-24; 82/5,59-61
Performance Week (S.A.) 80/2,42
The Performance Space 83/9,73
Photo Documents (Cat.) 81/3/4,76
Photocopy Art 81/3/4,(I)13; 82/7,18-19
Photo Forum (Magazine) 82/6,63; 82/7,63
Photo Forum Gallery (Wellington, NZ) 80/2,24
Photographic Book Catalogue (Cat.) 82/8,56
Photography 80/2,8-9,12,37,40;
81/3/4,13,40,41,51,55-58;
82/5,14-16,57-58; 82/6,(I)10-13;
82/7,18-19,25-31,32-35,41-43,44-45;
82/8,33,(R)49;
83/9,16-22,27,28,29,30,31,33-35,36-39,-40-45,46-50,54-59,66
Photography — Britain 80/2,65-66
Photography — Canada 82/5,49-53
Photography — New Zealand 80/2,24;
81/3/4,56-57; 83/9,56
Photography — U.S. 82/6,44-45
Photography, An Approach for Secondary Schools (Bk) 82/8,56
Photomontage 82/8,(I)17
Photomontage — Germany 82/6,14-18
Pick Me Up I'm Free (Pub.) 83/9,79
Pipi Storm (NSW) 82/5,48
Pitspace Performance Festival (Vic.) 79/1,29
Playboy Magazine (Aust.) 81/3/4,52,62
Pneumatic Drill (See Anti-Music Nixon John)
Poetry 79/1,37; 80/2,75
Poets Union 79/1,37
Politics — See Art — Politics
Popism 82/7,16-18; 82/8,(L)48
Painting Between the Wars (Cat.) 83/9,79
Portrait of Elizabeth by Five South Australian Photographers (Cat.) 83/9,79
Postcard Reservation Society 1980 (Cat.) 81/3/4,76
Postcards 81/3/4,64-65
Posters 82/5,(I)cover,21-27,63-64;
82/7,(I)cover
Posters — U.S. 82/8,(I)23
Potlatch 82/6,21
Power Institute (NSW) 82/8,14-16
Practical Dreams (Bk) 82/5,75
Pram Factory (Vic) 80/2,62
PRAXIS Inc. (W.A.) 81/3/4,70; 82/6,51; 82/8,52
Pre-Columbian Sculpture from Mexico (Cat.) 83/9,79
Preston to Phillip: A Survey 10 Years of Art Education (Cat.) 82/7,63
Printmaking 79/1,15; 80/2,34,56;
81/3/4,(I)10,11,60-61,82/5,63; 82/8,(I)17
Printworkshop Zero (N.S.W.) 79/1,(I)15
Prisoners Action Group 80/2,71
Prodigal Daughters (Bk) 82/6,62
Proposal for a Computer/Microfilm — Based Arts Newspaper Clipping Service (Rep.) 82/6,62
Prospect Mural Group (S.A.)
82/5,(I),28-33
Public Art Squad (N.S.W.) 82/5,(I)28-33

Q Quarter (Magazine) 81/3/4,76
Queensland Art Gallery 82/7,13-15
Quotations, Interjections - Projections (Bk.) 82/6,63

R Radio 80/2,54
Raging Matilda 80/2,(I)40
Raw (Magazine) 82/6,62
Recent Tasmanian Sculpture and Three Dimensional Art (Cat.) 81/3/4,76
Redback Poster Collective (NSW)
80/2,74,82/7,(I)25
Reel Women (Vic.) 80/2,62
Regional Galleries Association 81/3/4,66
The Relative Violin (Bk.) 82/7,62
Reviews — See Exhibition Reviews
Rock Posters 1955-1983 83/9,69
Roundspace (SA) 80/2,(I)32
Royal Academy — (Britain) 81/3/4,14-15
Royal Melbourne Institute of Technology 81/3/4,40

S Scholarships (See — Art — Awards)
Screen-Printing — See Printmaking
Sculpture 79/1,(I)19,(I)27,36;
80/2,7,64,11,26-27,74;
81/3/4,10,11,16-18,20-23,
24-25,26-28,29,51,(I)66,(I)68,73,74;
82/5,59-61,61-62; 82/7,25-31
50-51,51-52,(R)60-62; 82/8,(L)47,
L)48,(R)49-50
Sculpture — Canada 81/3/4,32-33
Sculpture — Italy 82/7,13-15
Sculpture — Japan 82/6,54-55
Sculpture — New Zealand 80/2,21,26-27;
82/5,59-61,63; 82/6,57-58
Sculpture - U.S. 82/8,(I)22,25-29
The Settlement (NSW) 82/5,48
Seventh Sculpture Triennial (1978) 80/2,11
Severed Heads 82/6,21,26
Shark Attack (Magazine) 82/7,62
Side F/X (NSW) 79/1,22-23; 80/2,42
Sidetrack Theatre (NSW) 82/5,48
A Sliver of Time (Bk) 82/5,75
Some Interpretations of Landscape (Cat.) 82/5,75
S.O.R.A. — Refer Studio of Realist Art
South Australian Photographic Workshop 81/3/4,58
South Australian Workshop 79/1,31
Space - See Alternative Space
S.P.A.C.E. 79/1,2
Stereo Headphones (Magazine) 82/6,63
Student Art 81/3/4,29
Studio Access Project (NSW) 81/3/4,72; 82/6,63
Studio of Realist Art (S.O.R.A.) 79/1,24
Sub Zero (Magazine) 82/5,75
Suppression = Alienation = Oppression (Bk) 81/3/4,76
Sydney Biennale 79/1,22-23; 80/2,51,52; 81/3/4,16-18,36-38,76; 82/5,62,73,75; 82/6,9-13; 82/7,20-24,32-35,36-38,38-40, 41-43,44-45; 82/8,14-16; 83/9,9
Sydney Biennale, White Elephant or Red Herring (Bk.) 80/2,72
Sydney College of Advanced Education, City Art Institute (formerly Alexander Mackie C.A.E.) 79/1,8,9,28; 81/3/4,42
Sydney College of the Arts 79/1,7,9,10
Sydney Studio 81/3/4,70-72
Symbols of Australia (Bk) 81/3/4,76

T TASART 82/8,50 — Refer ANZART
Tasmanian Artypak (Magazine) 82/5,75
Tasmanian Centre for the Arts 80/2,50,78
Tasmanian C.A.E. 80/2,50,78
The Tasmanian Review (Magazine) 81/3/4,76
Television — New Guinea 80/2,68
Theatre 80/2,62; 82/5,46-48
Theory — See Art — Theory
Think Nothing of It. Media Interval. Space (Cat.) 83/9,79
Time and Space Fictions (Magazine) 82/6,63
Tin Sheds (NSW) 79/1,(I)14
Tiwi Aborigines 82/8,47
Trade Unions in Australian Society (Cat.) 82/7,63
Transition: Discourse on Architecture (Magazine) 81/3/4,76
Trans National Co-operative 80/2,10
Travelling Art Scholarship 80/2,71
TREE Theatre (NSW) 82/5,48
Tripper (Bk) 82/6,62
211 Incorporated (S.A.) 80/2,78

U Umbrella (Magazine) 81/3/4,76; 82/5,75
Upper Hunter Valley Mining Project 79/1,39; 82/5,45
Us Mob 82/5,56

V Venice Biennale (1980) 80/2,7,64;
81/3/4,76; 82/6,9-13
Victorian College of the Arts 80/2,34
Victorian Printmakers Group 80/2,34
Video 79/1,(I)5,29,(I)30; 80/2,29,40-41, 58-59,66; 81/3/4,(I)16,30-31,54-55; 82/5,(I)41; 82/7,18-19,25-31
Video — Canada 82/7,38-40
Video — New Guinea 80/2,68
Video — U.S. 82/7,38-40
Video Installations (Cat.) 82/8,56
Video Plus (Vic.) 80/2,58-59
Visual Arts Board 80/2,16-17,31,75,51,76; 81/3/4,2,5,18,67-69,70-72; 82/5,2,70,71; 82/6,2: 82/7,2
Visual Arts Centre (NSW) (See ARTSPACE)
The Visual Artist and the Law (B) (Rev) 83/9,77
The Visual History of South Sydney Project 82/5,48

W Wagga City Art Gallery 82/7,52
Warehouses — See Alternative Space
...we are..described as being...
(Bk.) 82/8,55
Wellington City Art Gallery (NZ) 80/2,22
Western Australian Journal 83/9,59
Westkunst Exhibition (Germany) 82/5,9-13
What a Strange Age (Bk.) 80/2,72
Women and Art 79/1,18,20-21,23;
80/2,12,35,48-49,55,62;
81/3/4,10,11,12,24-25; 82/5,73-74;
82/7,41-43,57; 82/8,17-19,30-33; 83/9,46
Women and Art — New Zealand
80/2,21,32; 82/8,19
Women and Art — U.S. 82/8,23
Women and Art Conference 82/5,73-74
Women and Arts Festival 82/5,74;
82/8,(I)cover,17-19,30-33
Women Behind Bars 80/2,71
Women's Art Movement 80/2,35;
81/3/4,75
Women's Art Register 80/2,78; 82/7,57
Womens Gallery (Wellington, N.Z.)
80/2,(I)21; 81/3/4,12
Woodwork 80/2,50,78
Words and Vision (Magazine) 82/6,63
Workshops — See Art — Workshop

X Xerox — See Photocopy Art
XL Capris 79/1,(I)19

Y The Yallourn Stories (Pub.) 83/9,79
The Years of Hope (Bk) 81/3/4,76
You Too (Magazine) 82/5,75
Young Blood (Pub.) 83/9,79
Young Melbourne Painters (Cat.) 82/8,55
The Young Turks (Bk) 82/7,62
Yuendumu Womens Museum (NT) 82/8,30-33

Z Zeitgeist 83/9,9-15
ZGlutz 82/6,26
Zona Film (Bk) 80/2,72
Zygos (Magazine) 82/7,63
ZX (Magazine) 80/2,(I)35; 82/7,63

R.G.A.V.

REGIONAL GALLERIES ASSOCIATION OF VICTORIA

Victoria's unique network of 16 regional public art galleries are allied in an Association for mutual support and exchange of ideas in order to work together in presenting the arts to the people of Victoria.
Each gallery, in building up its art collections, has its own policy. One may specialise in Australian paintings of the 19th and 20th centuries, one in contemporary art, another in ceramics, others in drawing, sculpture or works in fibre.
As well as presenting permanent collections, Victoria's regional galleries run a continuous programme of touring exhibitions, are closely involved in education programmes for students and facilitate research and scholarship.
The Association is recognised by the Victorian Government which provides financial support by means of annual grants through the Ministry for the Arts.
A central office is maintained in Melbourne. Enquiries to:
The Executive Officer, R.G.A.V., C/- Ministry for the Arts 68 Exhibition Street, MELBOURNE, 3000 Tel: (03) 662 3016

ARARAT GALLERY	Town Hall, Vincent Street Tel: (053) 52 2836	Closed Saturday
BALLARAT FINE ART GALLERY	40 Lydiard Street North Tel: (053) 31 5622	Closed Monday
BENALLA ART GALLERY	Bridge Street (By the lake) Tel: (057) 62 3027	Closed Wednesday
BENDIGO ART GALLERY	View Street Tel: (054) 43 4991	Open daily
CASTLEMAINE ART GALLERY & HISTORICAL MUSEUM	Lyttleton Street Tel: (054) 72 2292	Open daily
GEELONG ART GALLERY	Little Malop Street Tel: (052) 93 645	Closed Monday
CITY OF HAMILTON ART GALLERY	Brown Street Tel: (055) 73 0460	Closed Monday
HORSHAM ART GALLERY	27 McLachlan Street Tel: (053) 82 3612	Closed Monday
LATROBE VALLEY ARTS CENTRE	138 Commercial Road, Morwell Tel: (051) 34 1364	Closed Saturday
McCLELLAND GALLERY AND STUDIO PARK	McClelland Drive, Langwarrin (Frankston) Tel: (03) 789 1671	Open daily
MILDURA ARTS CENTRE	Cureton Avenue Tel: (050) 23 3733	Open daily
MORNINGTON PENINSULA ARTS CENTRE	4 Vancouver Street Tel: (059) 75 4395	Open daily
SALE REGIONAL ARTS CENTRE	Macalister Street (Civic Centre) Tel: (051) 44 2829	Closed Saturday
SHEPPARTON ARTS CENTRE	Civic Centre, Welsford Street Tel: (058) 21 6352	Closed Saturday
SWAN HILL REGIONAL ART GALLERY	Pioneer Settlement, Horseshoe Bend. Tel: (050) 32 1403	Open daily
WARRNAMBOOL ART GALLERY	214 Timor Street Tel: (055) 64 9832	Open daily

For specific opening hours, and information about current exhibitions, visitors should check with the gallery or the R.G.A.V. Executive Officer.

Fraser Fair 'P.M. 8.45' 1983, Oil on Linen, 196cm by 183cm, July 5 — July 30, 1983
Stuart Gerstman Galleries, 29 Gipps Street, Richmond 3121 428 5479